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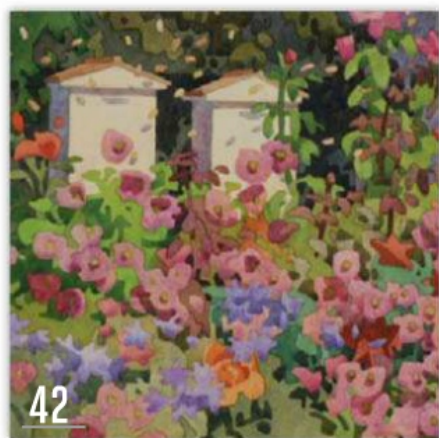
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27 Best Watermedia Paintings of the Year

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Go-To Surfaces

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editor's note

FEBRUARY 2015



Devoted to promoting the art of watercolor painting in America and, increasingly, around the world, watercolor societies are among my greatest resources for finding talent and staying abreast of trends. The pages of my society exhibition catalogs positively bristle with Post-it notes in a variety of sizes and colors, flagging my favorite pieces. Whenever I'm looking for new artists to feature, need a painting in a particular style

or genre for a column idea I'm working on, or just want to immerse myself in beautiful art for a while, I know just where to go.

For the past 18 years, we've compiled the top-winning paintings from a variety of these watercolor society exhibitions in our February issue. Although I enjoy seeing the paintings judged to be the best in their field all in one place, perhaps even more interesting to me is reading the jurors' comments about the paintings they awarded. While I may not always agree with their picks for top prize (jurying artwork is highly subjective, after all), I always appreciate their rationale.

In this year's roundup ("The Best Art of 2014," [page 26](#)), the awards jurors share clues to the technical aspects of the works that drew their attention: compelling neutrals contrasted with vivid color; diverse, interesting shapes and textures; strong value patterns; and dynamic compositions. But they also acknowledge the less tangible characteristics that kept them captivated: emotive quality; unique vision; implied story; imagination; or, as Judi Betts put it, the "wow" factor.

I hope this sneak peek into the jury room takes some mystery out of the process and inspires you to paint your own prizewinner. For details about entering this year's watercolor society exhibitions (note: you don't have to be a member), visit www.artistsnetwork.com/medium/watercolor/2015-watercolor-society-exhibitions. 

Kelly Kane

Please share your questions and comments by writing to *Watercolor Artist*, Letters, 10151 Carver Road, Suite 200, Blue Ash, OH 45242. Or email us at wcamag@fwmedia.com.

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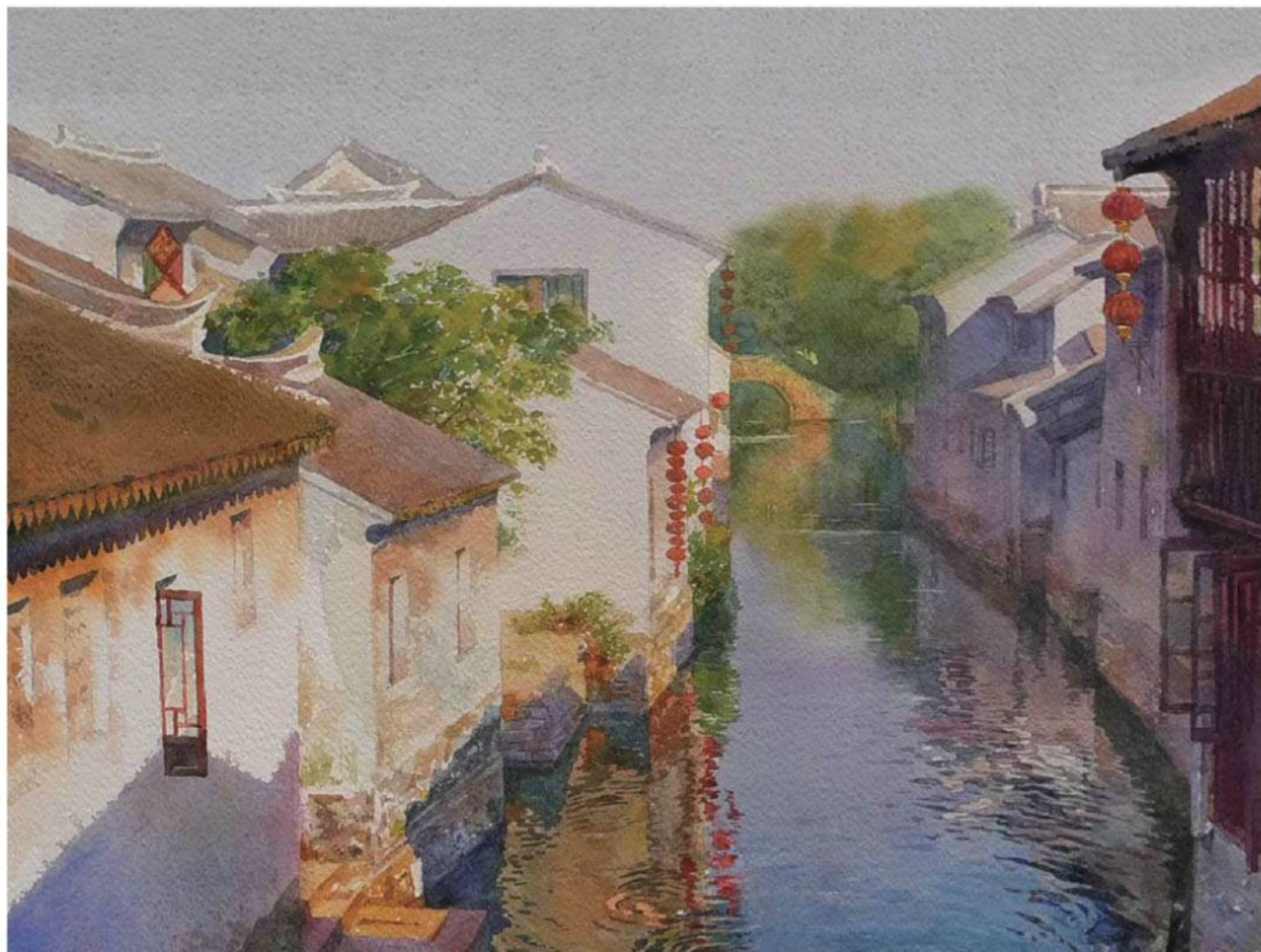
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Water Town (detail); watercolor on paper, 30x18 by Zhou Tianya, AWS, NWS, AWI.

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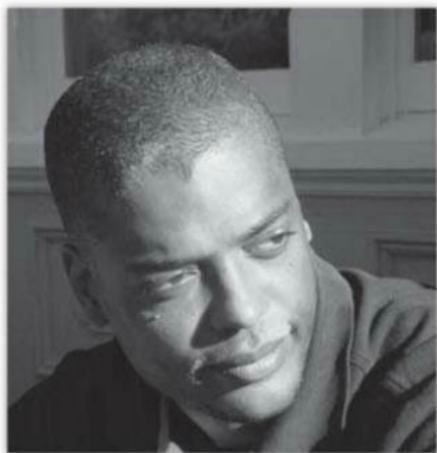
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Featured artists



Keinyo White

www.keinyowwhite.com

Keinyo White's contemporary watercolor portraits ([page 60](#)) stun viewers with their extreme perspectives and dramatic value contrasts. A Washington, D.C., native, White earned his B.F.A. at the Rhode Island School of Design and has been working as an artist and illustrator for more than 15 years. He lives with his wife and two daughters in Christchurch, New Zealand.



Carrie Waller

www.carriewallerfineart.com

Currently living in Tokyo, Japan, with her husband and two young sons, Carrie Waller ([page 50](#)) pushes the limits of watercolor with saturated color and rich detail in her portrayals of everyday objects. Her work has been published in *Splash 14* and *Splash 16* (North Light Books) as well as *Pratique Des Arts*, and hangs in collections around the world.



Charles Williams

www.charleswilliamsartist.com

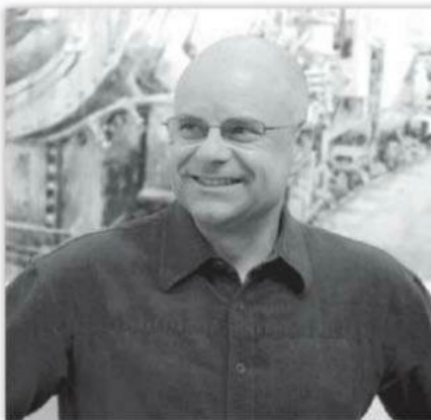
British artist Charles Williams ([page 68](#)) helped found the Stuckist Group, now an international movement, which favors modern figurative art over conceptual art. An elected member of the Royal Watercolour Society and the New English Art Club, he's the author of the newly released book, *Watercolor: How to Paint What You See* (Robert Hale, 2014).



Carolyn Lord

www.carolynlord.com

Carolyn Lord ([page 42](#)) began exhibiting her paintings upon graduation from Principia College in Elsah, Ill. After moving back to California, she exhibited alongside Millard Sheets, with whom she studied briefly. She's a signature member of the National Watercolor Society and the California Art Club, and her work has been featured in many art publications.



Peter Jablow

www.3rdtowerillustration.com

Peter Jablow ([page 12](#)) graduated from Iowa State University with an architecture degree and the American Academy of Art in Chicago with an illustration degree, and worked as an architectural illustrator for 25 years. He began using watercolor in 2009; a signature member of the Transparent Watercolor Society of America, he has won numerous awards.



Robert J. O'Brien

www.robertjobrien.com

A watercolorist for more than 40 years, Robert J. O'Brien ([page 77](#)) paints Vermont landscapes and architectural studies, with a focus on ever-changing light effects. The American Watercolor Society and National Watercolor Society signature member teaches workshops across the country and is an Artists Network University instructor.



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See her work in the World Watercolour Competition 2014 Catalogue

"I came away from the workshop with a treasure trove of information & confidence. Evelyn offers the perfect balance of demonstrations and personal painting time. She gives a solid base of educational techniques and then helps each student apply them to their own work. She is completely dedicated to her students and is available to them all day every day". Lisa O.

Students should send an email to me at artist@evelyndunphy.com to register for all workshops except Spain where contact information is listed. Information on ALL workshops can be found at www.evelyndunphy.com

Maine, West Bath – February 13 - 15 AND April 3 - 5

Watermedia, Explore the use of transparent watercolor with gouache and gesso.

Maine, West Bath – May 7 - 10 Limited to 8 students

An intensive course in the fundamentals of watercolor.

Ireland – May 30 - June 6 at Anam Cara

<http://www.anamcararetreat.com> on the beautiful unspoiled Beara Peninsula. Plein air and studio work; plus an evening with an Irish story teller, traditional music and a tour of the peninsula.

Maine – August 20 - 23 AND September 10 - 13

Hudson River painter Frederic Edwin Church camps on Millinocket Lake. A unique experience in an historic setting. Glorious views of Mount Katahdin.

Maine, Eastport – August 27 - 30 plein air workshop on the beautiful Bay of Fundy in "Down East" Maine. The Bay was nominated for a listing of new Seven Natural Wonders of the World.

<http://world.new7wonders.com/the-new7wonders-of-nature/bay-of-fundy-canada>

Spain – September 23 - 30 Costa Brava

Where the mountains meet the sea, is the setting of this exciting painting tour. Craggy cliffs, sandy coves, pristine beaches and inland, the fascinating, ancient history all wait to be painted and experienced. Read all about the workshop at <http://www.frenchescapade.com>

Email Jackie Grandchamps at contact@frenchescapade.com



making a *Splash*



Rooted to the Spot

Alan Shuptrine carries on a family tradition of painting mountain culture in a new series.

Fulfilling his artistic destiny is no longer a matter of chasing a dream for Alan Shuptrine.

Raised in multiple locations throughout the southeast and now living in Lookout Mountain, Tenn., the artist is embarking upon a journey he believes is his calling: retracing his roots through the Appalachian Trail—which runs 2,155 miles from Georgia to Maine—over the next two years, capturing the scenes in watercolor. A master craftsman himself—his first job was constructing frames for watercolors by Andrew Wyeth (1917-2009)—he'll preserve his 60 to 70 paintings in handmade wood frames that incorporate pieces of serpentine rock found along the Trail. Shuptrine's ultimate goal, as he states in his Kickstarter fundraising campaign, is to publish these works in a coffee-table book much like that of his artist father Hubert Shuptrine's *Jericho: The South Beheld* (Oxmoor House, 1974).

"One of the underlying themes in my work is steadfastness," says Alan Shuptrine. "Despite its peeling paint and dilapidated siding, the old, abandoned church in **Eternal** [watercolor on paper, 20x16] still stood with grace."

the best advice i ever got

GET THE (FOCAL) POINT

A teacher commented on one of my paintings that featured a wind surfer sailing out of the picture: He wondered where the surfer went. After that, I always placed fishermen, boats or skiers coming into my image so I could enjoy them. I learned that a painting is more interesting if the figure—or animal or boat—is coming *into* the picture rather than heading out.

—Ann Taugher
Ketchum, Idaho

Do you have a morsel of invaluable art advice that someone has passed along to you on your artistic journey? Tell us at wcamag@fwmedia.com for a chance to appear on our website or in an upcoming issue of the magazine.

"All my life I've wanted to paint a collection of thematic watercolors that capture the heart and soul of the Appalachian culture," says Shuptrine. "I also want to expose the significance and irony of serpentine, a dark green and mysterious mineral vein

the year of van gogh

The Van Gogh Europe Foundation has planned a series of events for the year throughout the Netherlands, Belgium, France and England honoring the artist on the 125th year since his death, themed "125 Years of Inspiration." Among the scheduled exhibitions, festivals and performances in the Netherlands is the premiere of **Vincent: The Musical**, produced by Albert Verlinde and planned for the fall. Stay tuned at <http://vangogheurope.eu>.



VAN GOGH MUSEUM, AMSTERDAM (VINCENT VAN GOGH FOUNDATION)

Self-Portrait As a Painter (1888; oil on canvas, 25¹/₈x19¹/₈) is one of Vincent van Gogh's few self-portraits in which he depicts himself as an artist, complete with his painting materials.

"Passion rebuilds the world for the youth. It makes all things alive and significant." —Ralph Waldo Emerson

that lies beneath the Appalachian Trail." Thus the name for his project, "The Serpentine Chain Collection." He explains that, through continental drift, as Britain separated from the Eastern Seaboard, the Appalachian Mountains—and the serpentine mineral chain underneath them—split; therefore, serpentine also can be found across the pond.

"I want to celebrate this connection we have with our counterparts

in the British Isles. The traditions they brought with them to America—the quilt-making patterns, fiddle tunes, whiskey-making and fairy tales—are still prevalent throughout the Appalachian Mountains and have been preserved."

Find more information about his project at www.kickstarter.com/projects/1612183049/the-serpentine-chain-a-buried-appalachian-secret.

must-see show

London

The first major European solo exhibition of Emily Carr (1871-1945), Canadian artist and pioneer of Modernism, is on display through

March 8 at the Dulwich Picture Gallery. Reflecting her lifelong fascination with the indigenous culture of British Columbia, **From the Forest to the Sea: Emily Carr in British Columbia**

showcases indigenous artifacts and more than 140 paintings of the aboriginal settlements, landscapes and seascapes she encountered while traveling Canada's West Coast.

Independent and strong-willed, Carr challenged the conventional mores of late-Victorian society and the expectations for women, especially women artists, at the time. Surrounding herself with animals, she took extended excursions—often alone—into the forest, painting and communing with nature, and visiting the First Nations peoples who lived there.

Ian DeJardin, co-curator of the exhibition and director of Dulwich Picture Gallery, says the showcase reveals the artist's incessant drive. "Her passionate engagement with both Northwest Coast indigenous culture and European modernism produced a body of work that's unique, rooted in the forests and landscapes of British Columbia," he says. "Her late images of shimmering sea, living forest and ecstatic skies are a pinnacle of Canadian landscape painting. Her story is one of extraordinary determination, which we will bring in to view with this show."

Find more information at www.dulwichpicturegallery.org.uk.

Emily Carr painted **Big Eagle, Skidigate, B.C.** (c. 1930; watercolor on paper, 30x22 1/3) during a period in which her work was shifting toward a more cubist and modern style.



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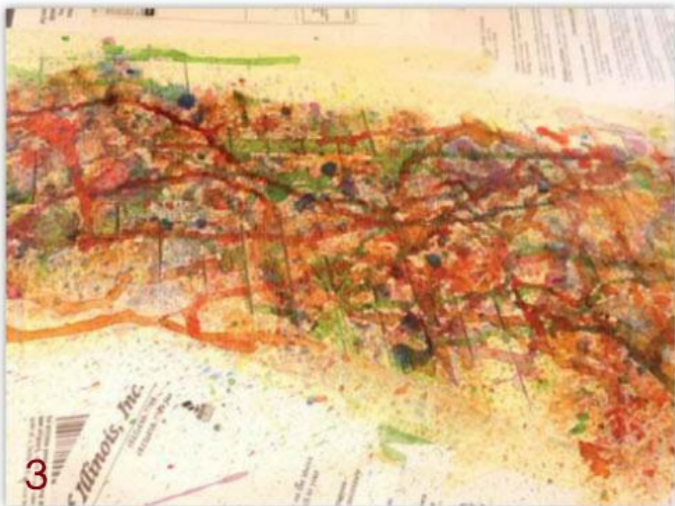
Learn four easy painting techniques that help to loosen up a tight drawing.



A detailed drawing gets a colorful makeover with multiple layers of watercolor washes, spatters and scrubs in **Quincy Smelter** (watercolor on paper, 22x30). See the loosening-up steps for this painting, opposite.

My watercolor career is a dichotomous creative response to the drawing precision required in my career as an architectural illustrator. While I love the technical aspects of drawing, and am comforted by its exactness, the renderings that result are necessarily rigid.

My desire for clean, yet loose painting isn't nearly as comforting, however. I'm constantly tightening up and dulling down washes. After creating an enjoyably tight drawing as the base for a watercolor, which can take 8 to 10 hours, the painting process I employ is rather arbitrary



and chaotic. I begin painting on Arches 300-lb. hot-pressed paper with what feels like random layers of watercolor, essentially grabbing whatever color is on my palette. I then add and delete many layers of color back and forth, often wrestling with values, until the painting eventually comes into focus.

My goal is to create a combination of the defined detail I love and the chaotic painting I fear. I want a clean result that hides my many hours of back-and-forth indecision. To achieve this, I often fuss around to find what I want, then scrub out completely and re-paint fresh.

I've developed four methods for loosening up that I use in tandem or on their own: unifying lights and darks early in the painting process; spattering the painting with a toothbrush; working across the paper in smaller, defined areas; and the most liberating technique of all—essentially starting over by scrubbing the paper back to white.

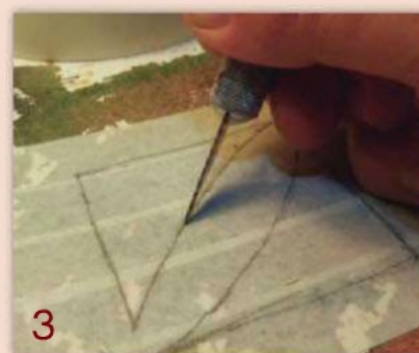
Unifying Lights and Darks

Most watercolorists cover small sections of their painting surface with masking tape or fluid to maintain the white paper. I take the opposite approach: I mask large sections of

my drawing with sheets of paper and drafting tape and then use an X-Acto knife to cut out precise shapes, creating defined areas in which to work.

Next, I lay in an introductory wash (Step 1, above); it helps to define the drawing and set the stage for color variation; it also forces me to paint across the entire surface. My goal at this stage is to do a loose wash without having to make color decisions.

I then follow this initial wash with light washes of every transparent color from my chosen palette (Step 2, above). I do this to unify the



scrubbing back to white

The most liberating thing I've ever learned about watercolor painting is a fail-safe way to make changes, essentially starting over, by scrubbing back to white. Armed with a drafting pencil, drafting tape, an X-Acto knife and a toothbrush, I can scrub out darks, redefine sharp edges and even repaint an entire sky. This option frees me to be bolder, looser and more experimental in my work.

- 1 I use a drafting pencil to draw the shapes I want to create directly on the Arches 300-lb. hot-pressed paper.
- 2 I wait until the paint is completely dry, then use drafting tape (low-tack tape) to create a protective surface for scrubbing. Because drafting tape is semitranslucent, I'm able to see my drawn lines underneath it. If I'm still having trouble seeing them, I'll pull up the tape and re-check my line. I'll then draw my outline on the tape. I find it helps to run the tape parallel to the outline to minimize tape joints, where water might seep in.
- 3 Using a sharp X-Acto knife, I cut into the tape along my outline, being careful not to cut the paper.
- 4 I pull the tape off where I want the whites back.
- 5 Dipping my toothbrush in water and using a paper towel to blot the paper, I scrub hard with the toothbrush to lift off the paint. I take care to scrub from the tape onto the paper; otherwise, I might pull up the tape edge. I only aggressively scrub any given area two or three times, so I have to scrub wisely and wait to see how things pan out before fixing certain areas. I don't like to lighten an area partially, because the paint quickly can appear dull and overworked. Instead, I prefer to scrub within a taped, defined area until I'm as close to the original paper as possible, which may mean scrubbing quite hard.
- 6 I remove the remaining tape. I usually do this while the surface is still wet, in case water has seeped under the tape. If it has, I just do a little paint touch-up.

lights and darks. I find this to be quite freeing, because I know the areas ultimately will be covered by many subsequent layers.

Spattering With a Toothbrush

I often use a toothbrush to loosen up a painting, spattering masking fluid or paint in various colors over the area (Step 3, on page 13). Spattering masking fluid makes it feel more integral to the painting than applying it with a brush. In fluid, flowing areas, I spatter various paints with a toothbrush until the paper is saturated, then tilt the paper this way and that, causing the paints to run together.

In more textured areas, I spatter paint on top of the spattered masking fluid. Once it's dry, I rub off the mask and re-spatter, repeating as necessary (Step 4, on page 13).

Working in Defined Areas

Another technique I employ is to work across the paper in small, defined areas using numerous washes; it's easier to be loose while taking small steps. As I move from one area to another, I slowly layer washes using complementary colors like ultramarine blue and quinacridone burnt orange (details, at right). I also include other colors for variety, and push them—often arbitrarily. Patterns of colors and dark shapes start to emerge; I just wait and see what I get. When I'm satisfied with the direction things are going, I'll wander into other areas of the previously masked white paper.

These four painting techniques help me to achieve a clean result that overrides hours of back-and-forth indecision, resulting in a marriage of defined detail and chaotic painting. ■

try this at home

Use one or more of the described techniques to create a painting. Send JPEGs (with a resolution of 72 dpi) of your process shots and your finished painting to wcamag@fwmedia.com with "Creativity Workshop" in the subject line and tell us about your process by **February 15**. The "editor's choice" will receive a *Watercolor Artist* subscription (or renewal). Catch up on the Creativity Workshop activities you've missed at www.artistsnetwork.com/articles/inspiration/creativity/creativity-workshop.

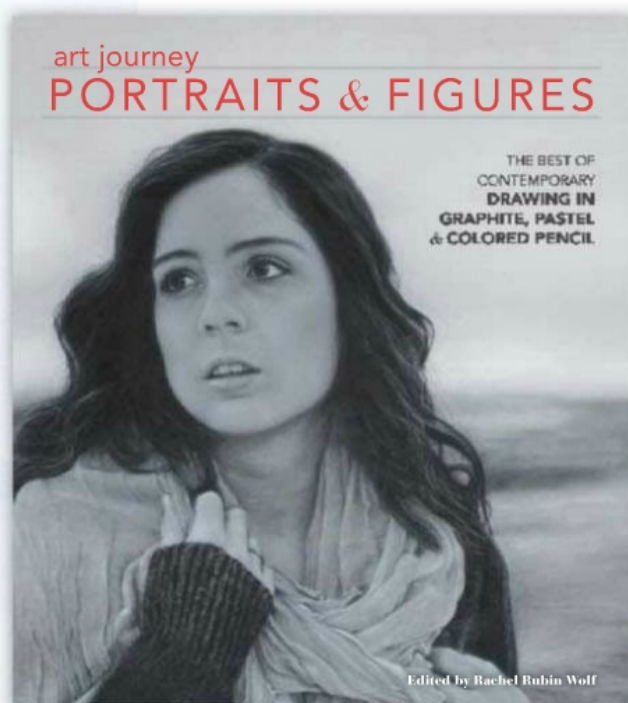


Slowly layering in washes of various colors in small, defined areas of **Engine 8380—Crosshead** (watercolor on paper, 22x30) allows me to take a loose painting approach.



ON OUR SHELVES THIS MONTH

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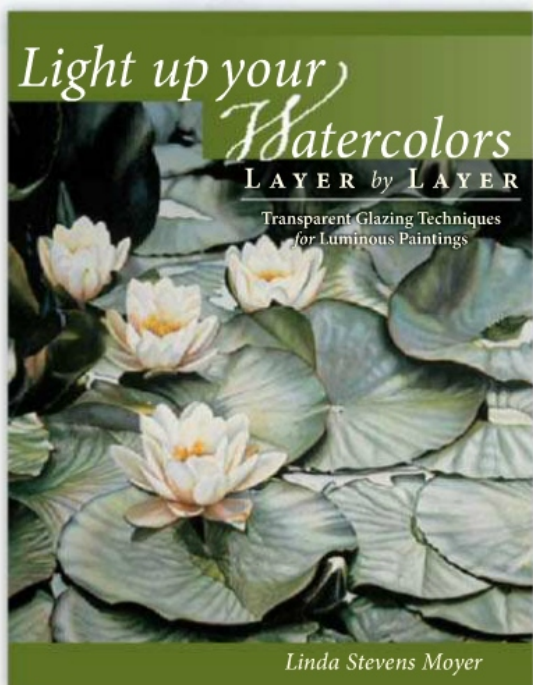


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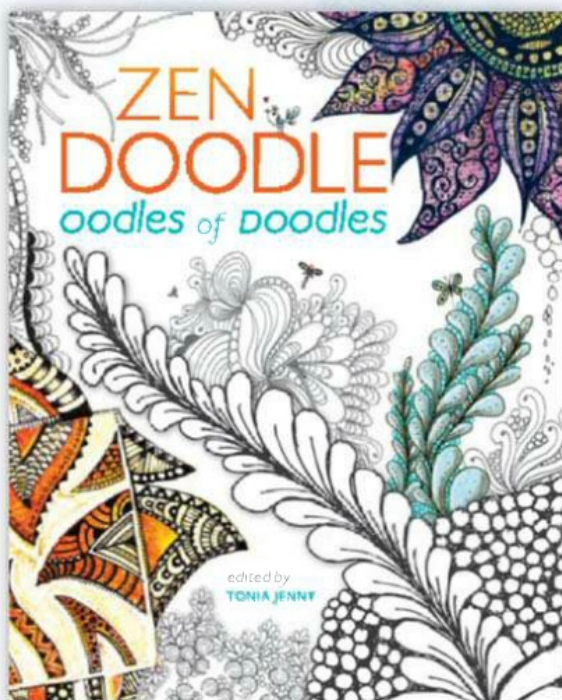
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By Hazel Soan

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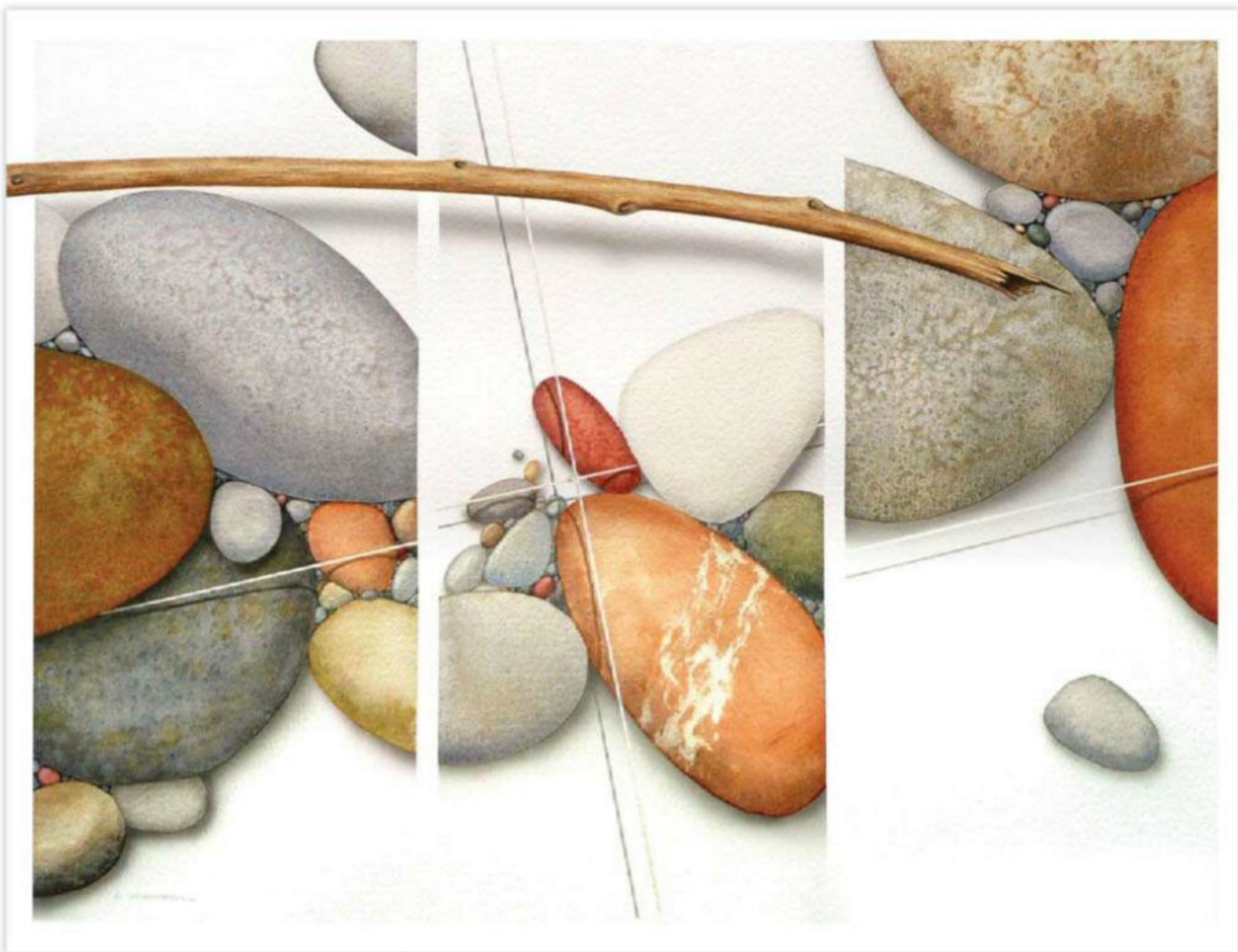


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On the Surface

Six accomplished watercolorists share the surfaces that best complement their styles and methods. Which foundation is right for you?



Three Rivers Series: The Rogue
(triptych; watercolor on paper, 22x30)
by Geoffrey McCormack

Geoffrey McCormack: Cold-Pressed Paper

"*The Rogue* [above] was the first painting in my 'Three Rivers' series, which refers to the rivers of western Oregon. I draw and design directly on Arches 300-lb. cold-pressed paper and paint with transparent

watercolor. The cold-pressed paper takes advantage of the granulating quality of some pigments to create realistic textures and enhanced salt lifts. I used tape in a variety of widths to save the white of the strings and control the edges of the triptych panels."



Red Coat, Blue Mood (watercolor on paper, 22x15) by Bev Jozwiak

Bev Jozwiak:
Hot-Pressed Paper

"I've always been under the assumption that paintings should look like paintings and not photographs. With that in mind, I try to create movement in my work by showing brushwork; adding water; and creating runs, drips and spatters. Lost and found edges help to create movement throughout the painting. I paint on hot-pressed paper because the slickness causes paint to sit on the surface, which allows me to create deep, colorful blacks and, with lots of water, to let the paint run, splash and puddle."



Sous-Bois (watercolor on YUPO, 19 $\frac{7}{8}$ x12 $\frac{7}{8}$) by Josy Britton


Josy Britton:
YUPO Synthetic Paper

"When I'm after particularly vibrant colors, I choose YUPO because the surface doesn't absorb the paint. The colors stay on the surface, so they don't lose any of their intensity. My traditional watercolors are very planned out, but I paint my watercolors on YUPO by first mixing a color and then using a sponge roller to cover the paper completely. I then use a brush filled with water to lift out the subject. I can fill the white that's revealed with other colors. I paint faster on YUPO because

I know that I can always scrub back to white; nothing is permanent."

Dorrie Rifkin:
Wet-Media Board

"I spent the first half of my life searching for the perfect paper to achieve the effect of color blending and fading that I wanted. I was in an art supply store in Kingston, N.Y., when I was first introduced to Strathmore wet-media board (which I like to call my 'magic paper'). This paper keeps the colors intense and allows me to mess around with the paint, even after it dries. I use a paintbrush, paper towels



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by comparison

Cold-pressed paper: The most commonly used watercolor surface, it has a medium absorbency and slight texture, works well with layering and glazes, and facilitates easy paint lifting.

Hot-pressed paper: On this smooth surface, painted edges stay crisp, colors remain vibrant and paint lifts easily. Layering and glazing can be difficult, and blooms can occur.

YUPO synthetic paper: Waterproof and stain-resistant, the smooth, slick surface allows for complete lifting of paint; it forms interesting textures, but makes it difficult—if not impossible—to layer color.

Wet-media board: As it consists of a lightweight sheet of paper mounted to an acid-free cardboard backing, no additional support is required; it can withstand repeated reworking and scrubbing.

Rough paper: Characterized by prominent peaks and valleys, it's ideal for broad brushstrokes and minimal detail. As the paint settles into the hollows, lifting can be difficult.

Watercolor canvas: Combining the texture of woven fabric with a gesso designed for water-based paint, it won't buckle or tear like paper, and can be framed with or without glass.



A View From the Highline (watercolor on wet-media board, 20x28) by Dorrie Rifkin



Crosswalk (watercolor on paper, 22x15) by Mark Mehaffey



The Magical Mossy Forest 4 (watercolor on canvas, 46x36) by Heleen Cornet

or my fingers to mush it up a bit in places, which helps with the flow of the painting.

"For *A View From the Highline* [opposite], I started with a detailed drawing, then added background colors. I should have let the paint dry, but instead I began the cars, over-working the painting and making puddles and mud pies. The beauty of watercolor painting, however, is that if one works with and not against it, there's always a solution. After the paint dried, I started again, the wiser for the misstep. Because I painted on a surface that can take a beating, I was able to remove most of the mud with water and paper towels and then slowly add more color."

Mark Mehaffey: Rough Paper

"Because I wanted the large shapes, both in the foreground and the background, to be smooth so that the focus would be the light hitting the figure in *Crosswalk* [above], I used rough paper. It may seem odd, but the little hills and valleys in rough paper visually smooth out imperfections in a wash, whereas a smooth paper, such as hot-pressed, makes it more difficult to hide brushstrokes."

Heleen Cornet: Watercolor Canvas

"I normally work on Fredrix watercolor canvas. To start, I mount the canvas on a piece of plywood with staples, and then I make a drawing

with a Rotring ArtPen and waterproof ink. To establish my lights and darks early on, I make an underpainting with Dr. Ph. Martin's India Ink. After that, I start painting in watercolor. To add texture, I press found objects—pieces of fabric, lace, string, yarn, leaves or other organic materials—into the still-wet paint, allow them to dry in place, then carefully pull them off the surface. The advantage of working on canvas is that I don't need to frame my painting behind glass. I just take the canvas off the plywood, put it on stretchers and spray-varnish it." 🎨

KELLY KANE is editor-in-chief of *Watercolor Artist*.

A Land Like the Ocean

The plains and canyons of Texas inspired **Georgia O'Keeffe's** first mature work.

In September 1916, Georgia O'Keeffe stepped off a train in Canyon, Texas. Shortly after her arrival, she wrote to a friend, "It is absurd the way I love this country. ... I am loving the plains more than ever it seems—and the SKY ... you have never seen SKY—it is wonderful." The 25-year-old Wisconsin native had come to Canyon to head the art department at West Texas Normal State College.

She couldn't have realized that the year and a half she would spend there would help transform her from art teacher to artist.

Though immediately taken by the landscape, O'Keeffe chafed at the conservative population in Canyon. "My first impression," she wrote, "was that it is a shame to disfigure anything as wonderful as these plains with anything as little as some of these darned educators." Many in the small town saw her as odd. She dressed in black shapeless garments and flat masculine walking shoes, and avoided social invitations, preferring to spend time in nature. Even so, she enjoyed her work teaching interior design, industrial art and drawing, and helped students with art-related projects outside of class, such as designing theater backdrops for local productions.

O'Keeffe's first rented living space was carpeted, and the walls were papered with pink roses, a motif she despised. "I moved the next day," she wrote. She eventually found a room to rent in the home of a physics professor.

The room's wall of windows faced east, so she could see the sun rise every morning. When not teaching or roaming the plains and canyons, she sat on the floor of her sparsely furnished room to paint and draw.

Abstracting the Landscape

She began working in black and white as she conceived her new abstract work, writing in her later autobiography that she "decided to not use any color until it was impossible to do what I wanted to do in black and white." It seems that the stark yet colorful desert landscape made color necessary. O'Keeffe walked the miles of prairie around the town and hitched rides to nearby Palo Duro Canyon, for which the town is named. With her younger sister, Claudia, who enrolled in the college, O'Keeffe descended the precarious trails into the canyon to paint its varied colors and severe forms. "It is a burning, seething cauldron, filled with dramatic light and color," she wrote.

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Georgia O'Keeffe (American, 1887-1986)
portrait by Paul Strand (1918; photograph,
platinum print, 7⁷/₈x7²/₅)

Nov. 15, 1887
Born in Sun
Prairie, Wis.

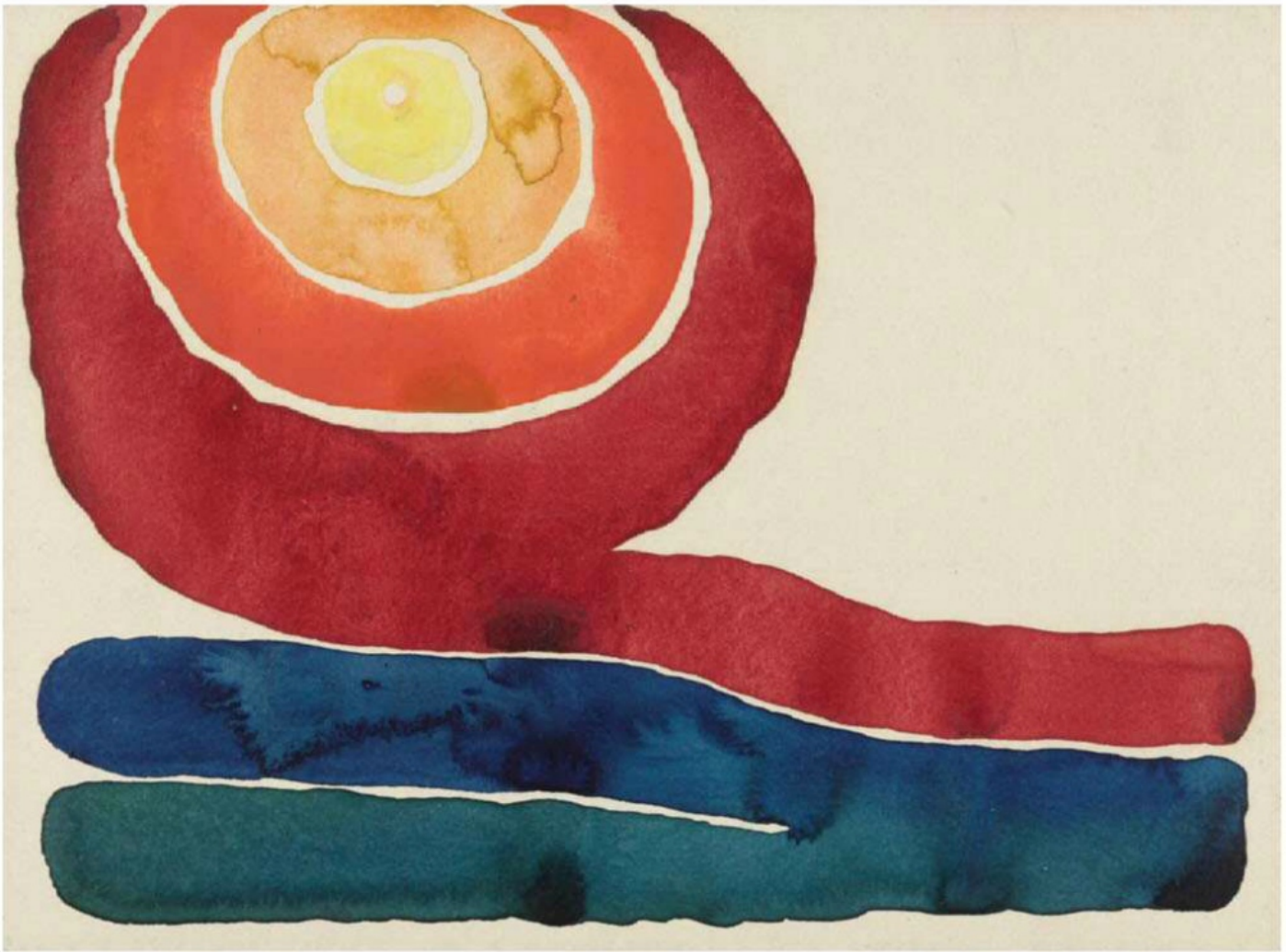
1905
Studies at the
Art Institute of
Chicago

1907
Studies at the Art
Students League,
New York

1916-18
Serves as
head of the art
department at
West Texas State
Normal College
(now Texas A&M),
Canyon, Texas

1916
Meets Alfred
Stieglitz, who
shows her
watercolors and
drawings at his
gallery 291

1917
Has first solo
exhibition
at Stieglitz's
gallery 291



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Evening Star, No. III (1917; watercolor on paper mounted on board, 8 $\frac{7}{8}$ x11 $\frac{7}{8}$) was one of O'Keeffe's first watercolors in a series of 10 inspired by the Canyon, Texas, sunset. This series was created during the period when the artist made her first real attempts at abstracting the landscape, and when she led the art department at West Texas State Normal College, now known as Texas A&M University.

1924
Marries Stieglitz

1929
Spends her
first summer in
New Mexico

1946
Has retrospective
exhibition at
The Museum
of Modern Art;
Stieglitz dies

1949
Settles
permanently
in New Mexico
with homes at
Ghost Ranch
and in Abiquiu

1970
Has retrospective
exhibition at the
Whitney Museum
of American Art

March 6, 1986
Dies in Santa Fe;
her ashes are
scattered over
the New Mexico
landscape

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In Canyon, O'Keeffe turned almost exclusively to watercolor for her response to the dramatic landscape. She spent nearly every morning either studying or painting the sunrise from her rented room, and in her 1917 series of three watercolors called "Light Coming on the Plains," she pared down sunrise to its essence, giving the sense that this is how she felt about those earliest daylight moments.

Other transitional times of day invigorated O'Keeffe as well. "Tonight I walked into the sunset," she wrote to a friend. "The whole sky—and there is so much of it out here—was just blazing—and gray-blue clouds were riding all through the holiness of it..." She often walked at twilight and into the evening with her sister, admiring the intensity of Venus rising. In her 10 "Evening Star" watercolors, O'Keeffe's evening star is a yellow orb encircled by the colors of the rainbow. In her autobiography, she wrote: "We often walked away from the town in the late afternoon sun. There were no paved roads and no fences, no trees. It was like the ocean but it was wide, wide land. The evening star would be high in the sunset sky when it was still broad daylight. That evening star fascinated me... I had nothing but to walk into nowhere and the wide sunset space with the star."

The inspiration and solitude O'Keeffe found in Canyon was a major breakthrough in her blossoming artistic career. During the same period, she had also visited Alfred Stieglitz's New York gallery, which featured avant-garde work that excited her. Stieglitz admired O'Keeffe's work and gave the artist her first solo exhibition, comprised of drawings and watercolors made in Canyon.

In early 1918, O'Keeffe contracted influenza and took a leave of absence from her art department position. Stieglitz, who had developed feelings for the younger artist, wrote letter after letter encouraging her to come to New York, and offered the financial support for her to do so. Later that year, she relented and moved to the city. Away from the vast landscape, she began painting the flowers that would become her most recognized subject matter. O'Keeffe would never move back to Texas, but the desert landscape never left her soul. Thirty years later, she permanently relocated to northern New Mexico, where the canyons, mesas and expansive sky shared the same qualities of Canyon that had so shaped her life and art. ■

TAMERA LENZ MUENTE is assistant curator at the Taft Museum of Art in Cincinnati and the author of *The Boy at the Museum* (Tableaux Publishing, 2014).

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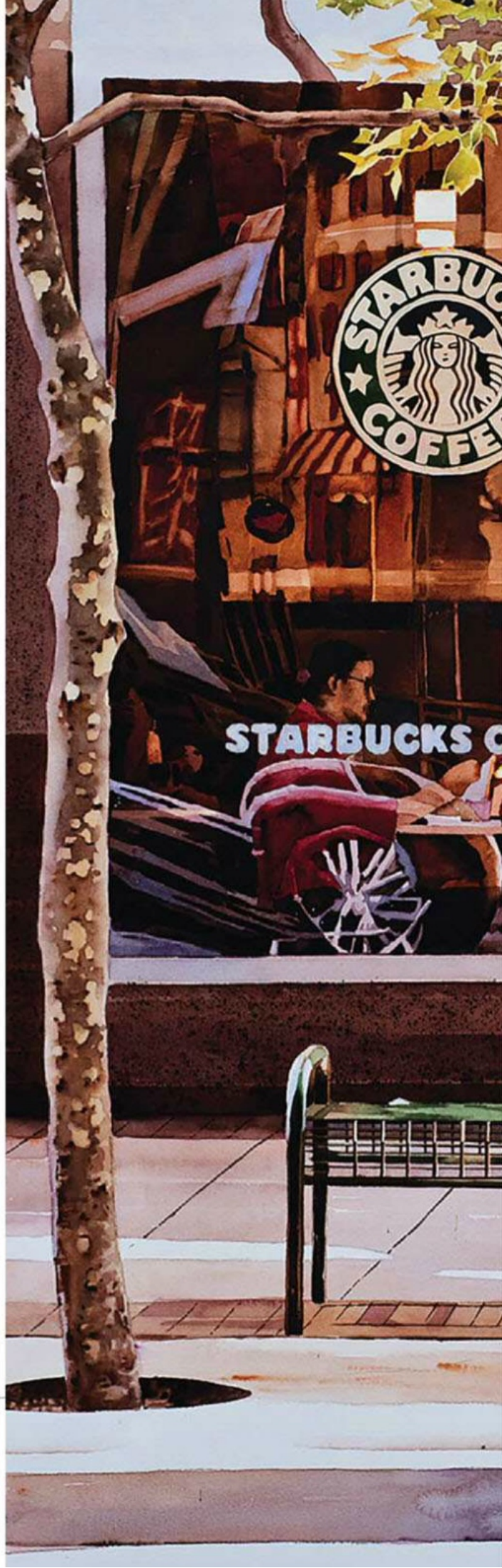
View the paintings that caught jurors' attention over the year—and kept it.

BY JESSICA CANTERBURY

the best art of 2014

Just like the best literature, poetry, film, TV series, music, play or dance performance, the best works of visual art are those that beg to be revisited, if only in our minds. These pieces haunt us, prompting us to explicate what it is that makes them so rich. We want to dig into their origins and study their technical achievements. Join us as we offer cheers to the artists who created that precise effect on the jurors of various watercolor societies' 2014 exhibitions.

National Watercolor Society
Xiaochang Zhang | San Ramon, Calif.
Starbucks (watercolor on paper, 28x28)







Adirondacks National Exhibition of American Watercolors

Jan Palmer | North River, N.Y.

Faraway (watermedia on paper, 20½x25½)

"I was a children's book illustrator for 35 years, and children have always been my favorite subjects to paint. June, the girl in this painting, is a neighbor. When her mother brought her to my studio, she brought the wonderful red silk quilt that had come from China with June when she was a baby, and it seemed the perfect addition.

"I work from photos, but I always try for a pose that suggests the child actually sat for me for a period of time. Photos can catch that fleeting expression that can add to the mood

of the painting. June had a faraway, thoughtful look, which gave me the title.

"I do value sketches and often a quick color study to start. Using a lightbox, I then transfer a preliminary drawing to my watercolor paper, which is soaked and then stretched on Gator Board. I painted the face and hands with multiple glazes—transparent fleshtones over cool blues and violets in shaded areas. I continued building slowly, softening edges, bringing out highlights, etc., until I felt I had created the likeness I was after."

"I gravitated to this painting for many reasons. The large, diagonal red shape attracted my attention immediately; I also admired the youthful, well-painted figure. The skin tones have great warmth. The white shirt and boots form a strong neutral in contrast to the vivid color, and the shadows on the white sweater are noteworthy. All four corners of the composition are different in size and shape, which adds drama. There aren't any superfluous details." —JUDI BETTS



Watercolor Art Society-Houston

John Salminen | Duluth, Minn.

Quilt (watercolor on paper, 24x36)



Philadelphia Water Color Society

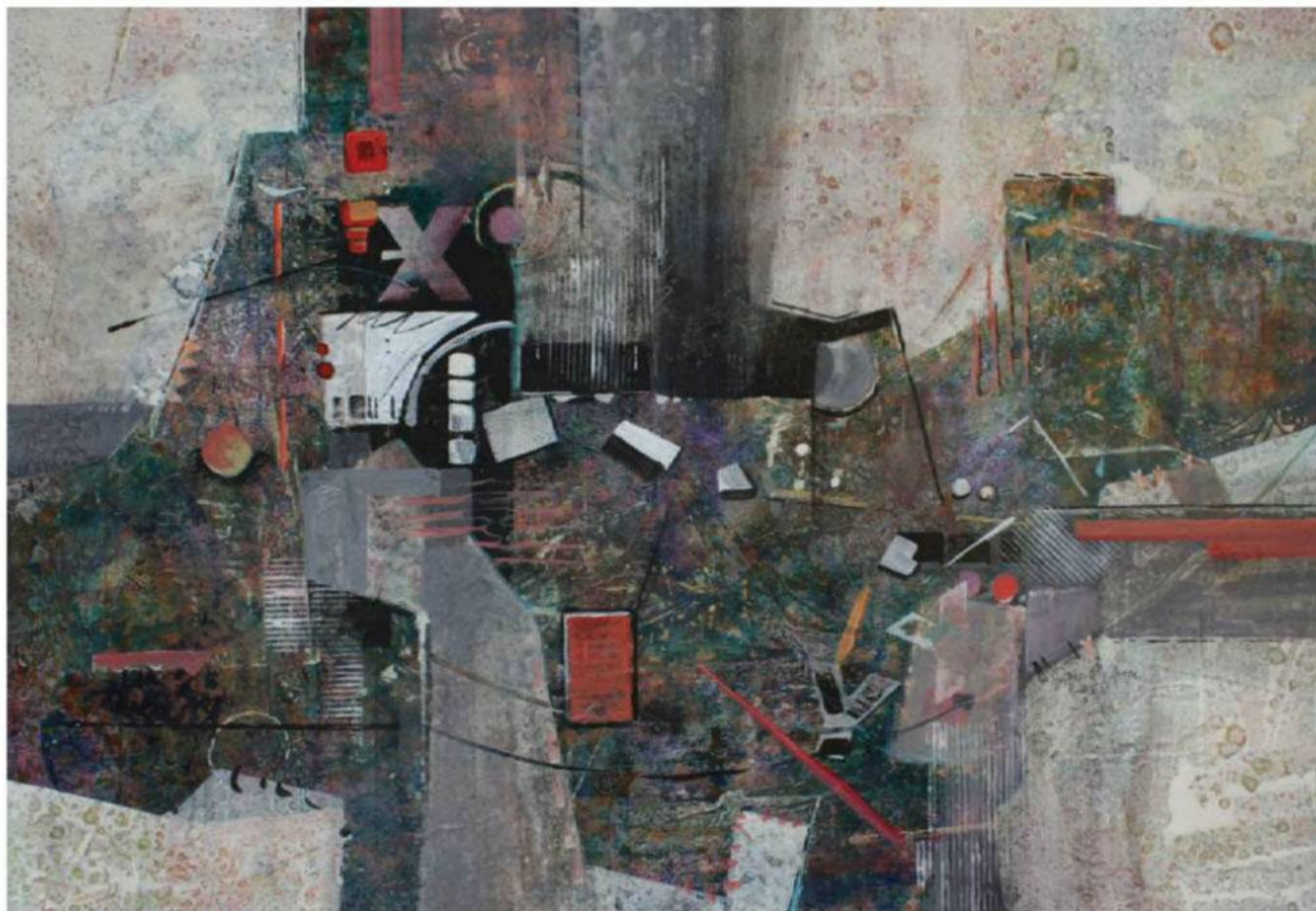
Denny Bond | East Petersburg, Pa.

Illusion (watercolor on paper, 35x40)

Watercolor Society of Alabama

Chris Krupinski | Fairfax, Va.

Peaches and Queen Anne Cherries (watermedia on paper, 30x22)



Southwestern Watercolor Society

Jane Jones | Dallas, Texas

The Why of It All (acrylic on paper, 22x30)



Pennsylvania Watercolor Society

Glenn Blue | Wrightsville, Pa.

Winter Glory (watercolor on paper, 45x53)



Wyoming Watercolor Society
Elizabeth Thurow | Sheridan, Wyo.

Just You Wait (watercolor on paper, 28½x21)

Louisiana Watercolor Society

David Poxon | Shropshire, England

Harvest Days (watercolor on paper, 26x18)

"I'm fortunate to live in the countryside of Shropshire, England, which is a landscape of hills and river valleys, populated with hardworking farming communities. I don't have to walk far to find inspiring subjects, which quite often are man-made objects or machinery either working or resting in their natural state and situation. *Harvest Days* is really a portrait of a character I see most days on her journey to the fields around my home. Every nuance of nature seems to be etched on the fabric of this tractor. The echoes of the sunny harvest sky on the faded metalwork, with its glorious arrangement of blues, are an irresistible challenge to a painter.

"I knew right away this was a subject for me, and my mission was to capture something of the essence of those who work the land and make their miles of furrows in every weather condition that nature has in her arsenal.

"Time, wind and rain create such incredible effects on the earth, its inhabitants and its structures, which can be appealing to the artist. Textural effects play a big part in my paintings, but underpinning the variety of natural techniques I use in my work is always a solid drawing foundation.

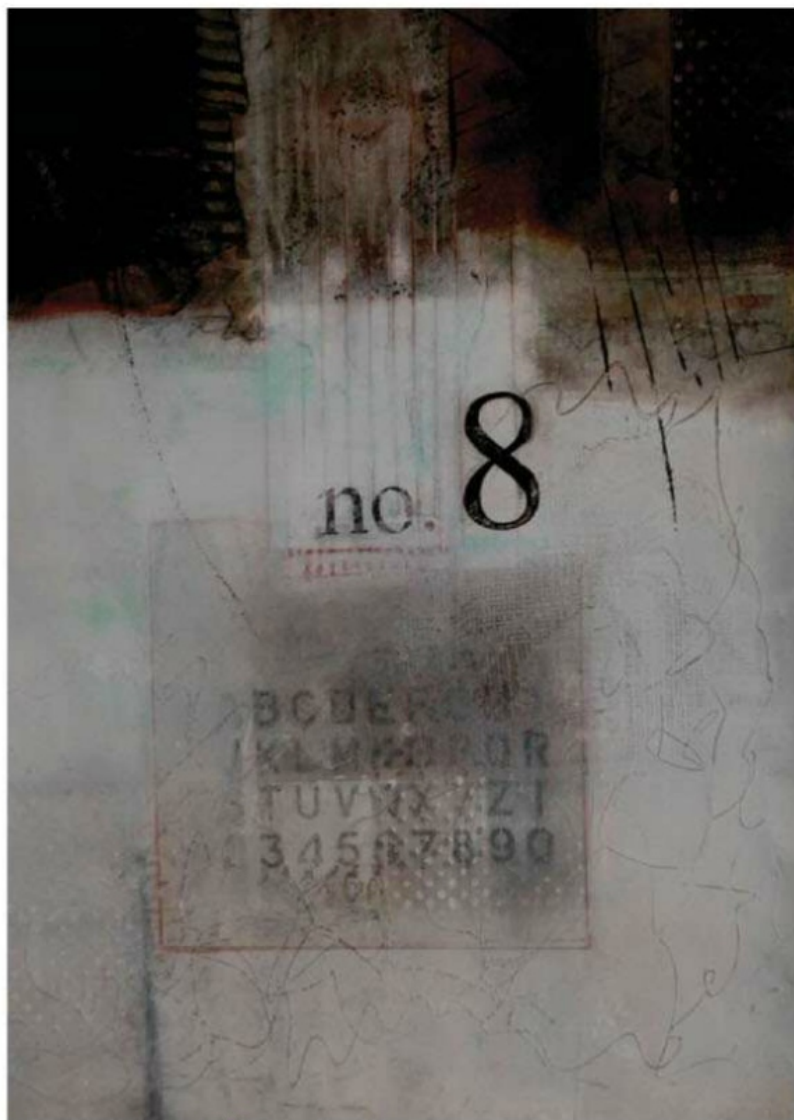
"I prefer to work with pure watercolor, by which I mean a combination of my technical approach and palette choice. I don't use any white paint or additives in my paintings. The appeal for me is the challenge of working in a fairly restricted way to get the essence of reality onto the paper. To achieve this, I consciously try not to put anything in nor leave anything out that doesn't reflect reality. Sometimes the spirit of those first moments of inspiration when the subject is discovered is carried through to the final work."



Watercolor West

Robin St. Louis | Palm Desert, Calif.

Marketing Majors (watercolor on paper, 26x38)



Texas Watercolor Society
Sue Pink | Bonita Springs, Fla.

No. 8 (watercolor and acrylic on paper, 30x22)

"An abstract painting breaks a subject down to its basic structure; the composition, therefore, becomes extremely important. The viewer must stop and think about the piece as he or she attempts to determine what the artist is trying to convey.

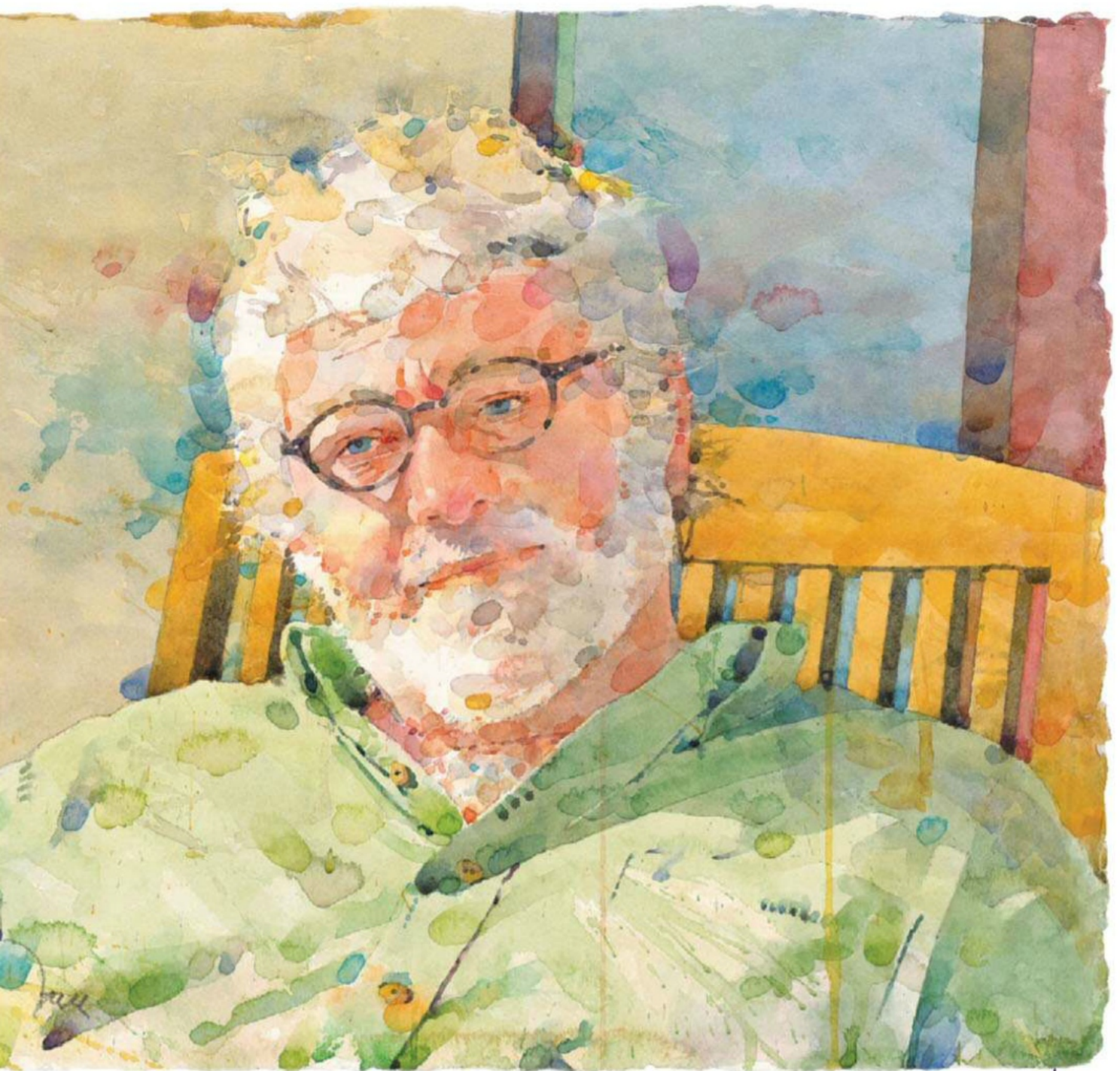
"I began my study of art working in watercolor. I love how layering paint creates different effects on paper. When I added acrylic to my palette, I maintained that layering effect, which often shows the 'history' of the painting as the previous layers peek through. In No. 8, the subject matter began to form as I worked through the composition to create tension, expressiveness and emotion.



"Numbers have always interested me. They have symbolic meaning as well as numeric function. This painting combines these two elements, as the 8 can be interpreted as a number and also as a symbol of infinity.

"I'm attracted to colors that whisper. I prefer a piece of art to convey a calm, serene presence. I believe I'm just as much a colorist as the artist who uses bright, startling color. Using a more muted palette also allows my work to stand out in a competition because

Find deadlines for 2015 juried society exhibitions at www.artistsnetwork.com/medium/watercolor/2015-watercolor-society-exhibitions and bookmark our directory of watercolor societies at www.artistsnetwork.com/articles/inspiration-creativity/wcm_societies.asp.



of this subtle difference. A 2-D artist has very few tools with which to create depth and interest in a work. I love to entertain the viewer when he or she looks at my work up close. This, to me, is just as important as viewing it from across the room. I achieve that through texture."

Transparent Watercolor Society of America

Ted Nuttall | Phoenix, Ariz.

The Way I Am Sometimes (watercolor on paper, 16x22)

"I tell my students that a successful painting attracts the viewer's eye—and keeps it. Interesting textures, pleasing colors, painting skill and finishing techniques will either cause me to look longer or move on to the next piece. Sue's painting attracted my attention with good design and a strong value pattern. When I took a closer look, I found fabulous textures and subtle colors that provided wonderful 'eye entertainment.' I wanted to keep looking at Sue's painting for a long time." —JUDY MORRIS



Florida Watercolor Society

Carol Ann Sherman | Delray Beach, Fla.

Waiting for the Mailman (watercolor on YUPO, 18x24)



Mid-Southern Watercolorists

Carrie Waller | Tokyo, Japan

Celebration (watercolor on paper, 17x24)



Canadian Society of Painters in Water Colour

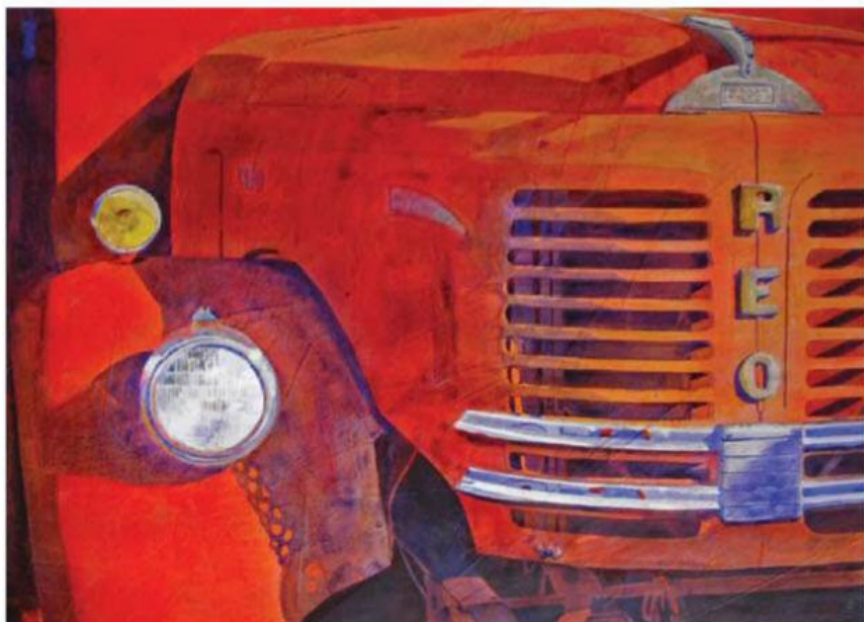
Lisa O'Regan | St. Hubert, Québec, Canada

Nobody Told Me There'd Be Days Like These (watercolor on paper, 16x20)

Society of Watercolor Artists

Soon Y. Warren | Fort Worth, Texas

Blue Crystal Bowl and Chinese Lantern (watercolor on paper, 22x15)



Baltimore Watercolor Society
Nancy M. Stark | Roanoke, Va.
Old REO (mixed watermedia on paper, 21x29)



catching the jurors' eye

Learn what it takes to win the attention of exhibition award jurors.

"When I jury a show, I look for paintings that first attract my attention with outstanding design, great color chords, meaningful content or an unusual view of an ordinary subject. Then I take a closer look. I call it the '5-inch view.' I want to see what I call 'eye entertainment.'"

—Judy Morris

"I find that technical skill, creativity and composition go hand-in-hand when viewing paintings, and in the end it's as much about emotion as any technical quality a work may possess. I can only say that it needs to be more than itself; it should make me want to look deeper, seek what the artist is trying to say, and spend time with it."

—Iain Stewart

"Often in the selection of awards, jurors must rank the top two or three paintings. I ask myself, which is the most breathtaking? Does one have the 'wow' factor? Do I greatly admire the technique? Is the abstract pattern noteworthy? Have I ever seen the concept before? Is it unique, fresh and unusual? Does it have an invented color chord? Although I think technical skill and creativity are almost equally important, the uniqueness and unusual presentation of the idea may weigh heavier for me."

—Judi Betts

"What speaks to me is evidence of the artist's unique vision, a strong imagination or a compelling story."

—Elaine Daily-Birnbaum



California Watercolor Association
Kathleen Conover | Marquette, Mich.

Shadows of a Milltown: Industrial Evolution
 (watercolor on paper, 22x30)

"My 'Industrial Evolution' series is my interpretation of the era of change the United States is undergoing in its technological and manufacturing industries. Inspiration and visual references abound, starting from my iron-mining home on Lake Superior in Northern Michigan. Along with travels through the farming heartland to the deserted mills in the southern states, and from the Atlantic to the Pacific oceans, I've painted the colors, textures, motions, lines and shapes—the essence of this evolution of our industrialized nation.

"I recently taught a workshop in Springfield, Mo., and one of the artists took me around the area for a photo shoot. She knew I'd love the abandoned textile mill with its bright whites, dramatic shadows, power lines and that contrasting sign of life—birds—everywhere.

"The birds, especially ravens, are very symbolic in the series. The raven is a highly evolved, social creature. It's very intelligent, creative,

adaptive and is always contemplating its next move in terms of its survivability. The raven represents us in my work. The raven is also the organic element in my work that serves as a natural complement to the structure of buildings, poles and wires. I love painting the tangled wires; they're calligraphic in nature and add motion and energy to my work.

"Many of my paintings start with a gesso-and-matte-medium-prepared watercolor paper. While the surface is wet, I scrape random calligraphic marks into the acrylic layer. Once that's completely dry, I use watercolor to paint, starting with a medium value, adding darks and removing color for the lights and whites. It's a laborious process, but it achieves an unusual effect I can't create any other way. I consider myself a watermedia artist rather than only a watercolorist, because I use both watercolor and acrylic as well as Caran d'Ache pastels and charcoal on occasion.

"In creating this painting and all my work, I consider the most important aspect to be coming up with a strong, unique composition. This isn't my biggest challenge, but it's the most fun. I love design and composition."



**Springfield Art Museum's
Watercolor U.S.A.**

Denny Bond | East Petersburg, Pa.

Time After Time (watercolor on paper, 14x18½)

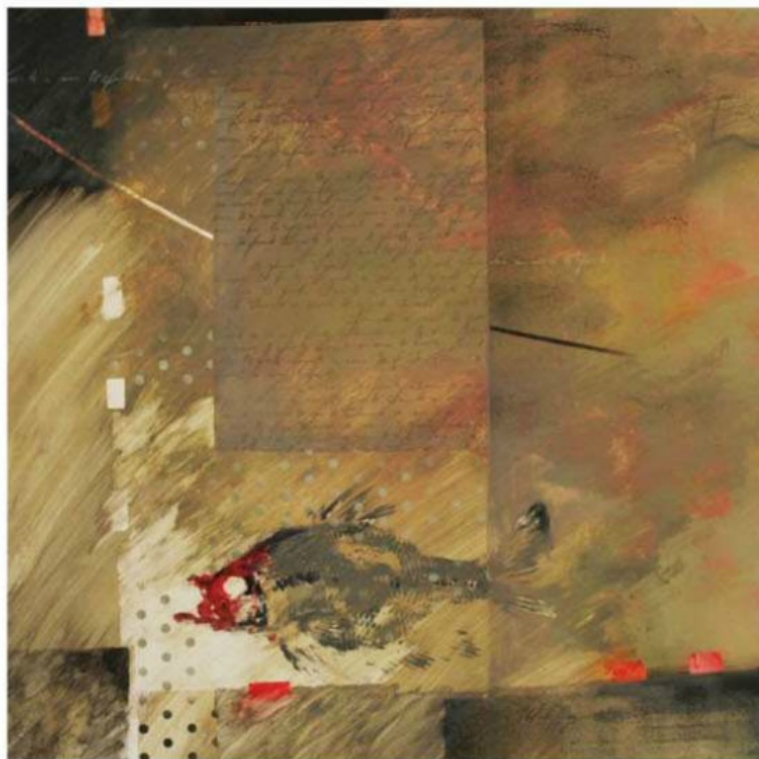
Northernplains Watercolor Society

Mary Scull | Rapid City, S.D.

Trois Aigrette (watercolor on paper, 35x29)

“Kathleen’s painting is so compelling on a number of levels. First of all, its strong composition compels you to notice it. And then, once you enter the piece, you find yourself in the middle of a story that’s intriguing, forceful and understandable, yet with some elements of mystery to be pondered even after leaving the painting. The strong narrative is accomplished by the sophisticated use of shape, line, color and texture. The elements and process used are an integral part of the painting’s message.” —ELAINE DAILY-BIRNBAUM





Rocky Mountain National Watermedia
Mark Mehaffey | Williamston, Mich.

Teach a Man to Fish (mixed watermedia on YUPO, 20x20)



Southern Watercolor Society
Miles Batt, Sr. | Ft. Lauderdale, Fla.

Off a Maine Road (watercolor on paper, 27x21)



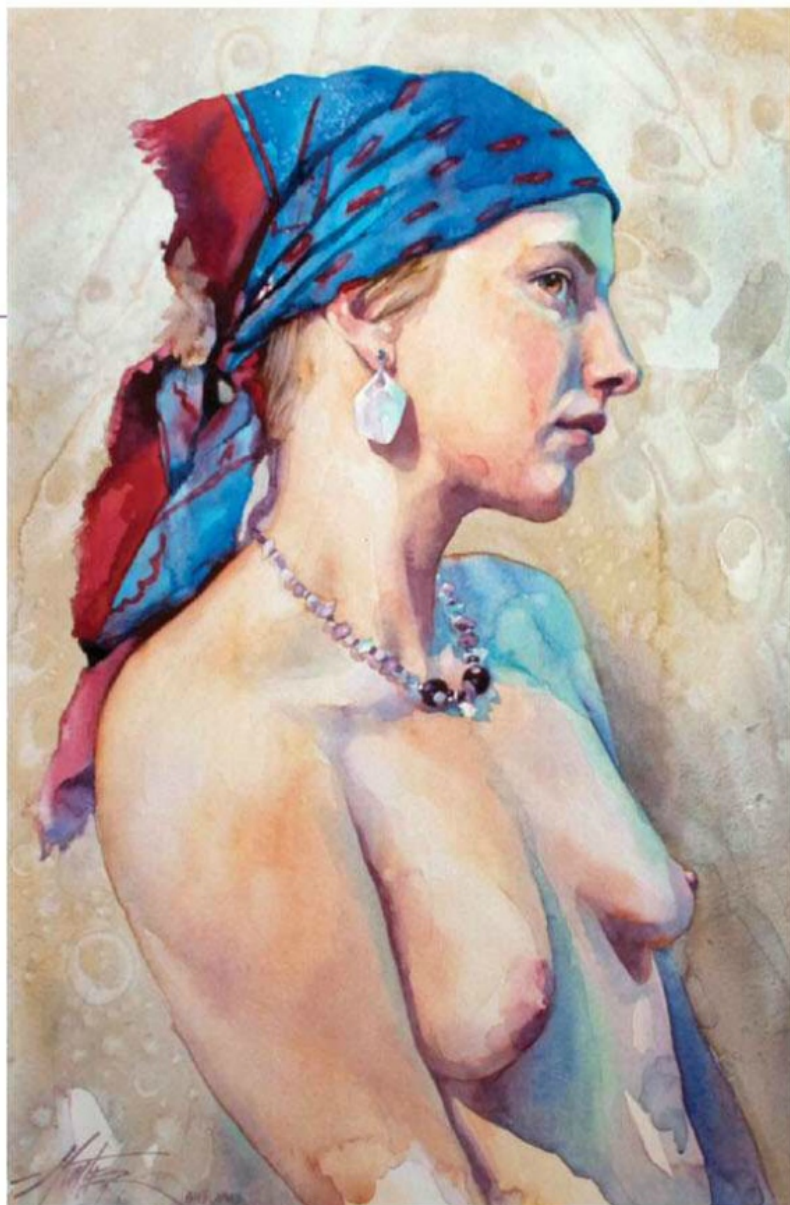
Missouri Watercolor Society

Lance Hunter | Tahlequah, Okla.

A Touch of Blue (watercolor on paper, 21x14)

"The figure's profile and her expression inspired me to create this painting. I tried to capture the touch of blue in her skin as well as the deeper blue in her scarf. An appreciation of John Singer Sargent's use of warm and cool tones in his watercolors has frequently influenced the lighting and color choices in my work. My university students often try to make the skin tones in a painting more vibrant by adding more and more warm colors. Often I find that a better solution can be created by adding a passage of a contrasting cool tone. The lavenders and blues in the shadows on the body are also subtle, complementary color variations of the yellows and peaches in the base skin tone. I believe the transparency of the colors also added vitality to the depiction of her skin. The color harmony for the painting was established by my use of a limited palette consisting of only five hues.

"Painting a nude portrait in watercolor is intrinsically laced with challenges. A representational portrait in any medium has a smaller margin of error than most subjects. The watercolor nude often leaves mistakes more exposed, with fewer opportunities to veil or hide errors. These challenges were compounded in this piece because I had chosen to use less value contrast than I normally favor in a composition.



I dropped salt and denatured alcohol into wet paint to create the muted textures in the background. The rest of the painting was created using traditional techniques."

"I first saw *A Touch of Blue* from 20 or 30 feet away, and as I approached it I was drawn in—not just by the strength of the color of the scarf set against a neutral background, but by the very subtle and painterly aspects of the areas of low contrast. Lance displays all of the criteria I use in my deliberations as a juror: his decision to complement the blue of the scarf in the shadows on the skin tones; the way the piece works both as a realist painting and on an abstract level; his choices concerning areas of high contrast and how they direct the viewer through the painting; his obvious technical skills; the intangible qualities that draw one into the piece; and the story it tells. This work presents a strong sense of serenity and the real, non-enhanced beauty of the human form. The choice of pose and expression, set off by tremendous areas of color, only heightens that sensation." —IAIN STEWART

Ohio Watercolor Society

Ted Vassar | Palmyra, Mich.

Compositional Considerations (watercolor on paper, 24x34)



Georgia Watercolor Society
Kathleen Durdin | Tampa, Fla.
Courtney III (watercolor on paper, 15x22)

American Watercolor Society
Stephen Quiller | Creede, Colo.

Transparency of Shadows (acrylic and casein on paper, 26x34)



Northwest Watercolor Society
Elaine Daily-Birnbaum | Madison, Wis.
Seaside Shanty (acrylic on paper, 30x22)

"I'm drawn to the components of color, line and form, and the personal expressions achievable through their use. For me, the expression of the artist and the involvement of the viewer combine in a unique, symbiotic way in abstract art. I think good abstract art requires an involvement of the viewer that's both personal and complex.


"I pretty much start all my paintings the same way, by applying multiple sequential washes of color, and removing some of them after each application. I then start to add some basic shapes; I'm particularly drawn to rather large, negative spaces that have interesting elements, but that are peaceful and calming. This process is really one of discovery, where I look



I look for and am open to a unique direction or suggestion. I let the piece ‘speak’ to me. Of course, what I see or ‘hear’ is influenced by my knowledge and experience. I added the gray element to the upper right of the painting to provide an interesting counterpoint and break up that space. In so doing, I ‘saw’ a fishing shack or shanty; hence, the title.

“All my pieces are inspired by what’s happening with the paint on the paper. Relationships are revealed, discarded, embellished and even hidden in the process of exploring with paint. Still, at times, I do establish some constraints

before beginning a painting, just for the purposes of having a challenge and keeping my interest. In this case, I set out to maintain a somewhat high key, aiming for a quiet, neutral painting.

“As with color, line and shape, texture is an element that I incorporate to create my visual expression. It’s one of the tools I use to create interest, but also to suggest a history as well as some mystery in a piece.” 

JESSICA CANTERBURY is managing editor of *Watercolor Artist*.

“When I jury a show, I look for unique and imaginative paintings that demonstrate the artists’ personal visual language and solid design. *Seaside Shanty* contained all that and more. The painting jumped out and grabbed me when I saw it hanging on the gallery wall, and I found myself transported to an imaginary seaside village where I could almost feel the mist and taste the salt in the air. I love that the painting is both abstract and real.” —DONNA ZAGOTTA





Carolyn Lord

streamlines her landscapes to the bare essentials—light, depth, shape and color—to create beckoning backyard havens.

BY JOHN A. PARKS

Resolving **An August Garden** (watercolor on paper, 22x30) to clear, flat shapes endows the artist's world with a strong, novel identity.



The best artists are rarely content just to record the world of appearances. Instead, they often restructure it to create a new and beguiling realm all their own. California artist Carolyn Lord follows this path, carefully observing nature and then simplifying it into clear, graphic shapes before reconstituting it in full color and light. This process of simplification inevitably involves considerable editing as she lets details and distractions fall away. The selection of shapes and the way in which they take on a certain familial quality gives the work a strong identity and decorative unity.

The finished paintings, however, are far more than decorative surfaces. Lord builds considerable depth in her work by combining perspective with well-ordered color and tonal relationships. The works are simultaneously flat and three dimensional—no small accomplishment. Moreover, the final products have a sense of both clarity and playfulness, which, along with

their alluring color harmonies, projects a vision infused with warmth and optimism.

Getting It Down on Paper

“My work begins from life with direct observation en plein air,” Lord says. “Almost all of it is done in situ, though I know that’s not the be-all, end-all. A painting doesn’t have more value as a piece of art because it’s done en plein air, but I sure do enjoy working that way—in the sunshine, away from the computer, phone and household chores.” As her career has progressed, however, the artist has found that she spends more time developing her paintings in the studio. “Sometimes I find it works better just to paint a whole new watercolor the same size, based on my field painting, with the aim of getting right what I was after,” she says. “Usually value control is the issue that needs help.”

Lord begins each watercolor by making a study in her sketchbook. “This is where



The color in the background of **Mammoth Sunflower With Black Monukka** (opposite; watercolor on paper, 15x22) is restrained to shadowy blues and violets, allowing the sunlit sunflower to loom forward in space.

The arrangement of shapes and colors becomes almost decorative in **Orange Poppies; Apricot Roses** (watercolor on paper, 15x11).

“I wouldn’t say I’m withholding information from the viewers, but rather acknowledging their intelligence and ability to ‘fill in the blanks.’”

I compose, noting the shape and edge of significant shadows,” she says. “I’ve been doing a lot of quarter sheets, and sketching nearly full size in an 11x14-inch sketchbook, which means that I’m already working the same size as the final piece.

“Here I establish the gesture and the relationships of shapes, and decide what to leave out,” she says. “Then I set the sketchbook aside and rebuild the composition on watercolor paper, but this time with a brush, using the faintest touch of paint. I always start with a cobalt-based color because it’s the easiest to obliterate if I decide I want to shift an edge or line.”

Lord won’t begin painting until she knows that all major compositional and drawing

artist’s toolkit

- **Surface:** Arches 140-lb. cold-pressed paper
- **Brush:** Robert Simmons Goliath No. 36
- **Palette:** Millard Sheets Watercolor Palette
- **Paints:** Winsor & Newton: aureolin, burnt sienna, cadmium orange, cadmium red, cadmium scarlet, cadmium yellow, cerulean blue, cobalt blue, cobalt green, cobalt turquoise, cobalt violet, permanent magenta, permanent rose, quinacridone gold, ultramarine blue, ultramarine violet, Winsor emerald, Winsor green-blue hue, yellow ochre

Clockwise:

The distribution of light and shadow contributes to a sense of depth in **Suburban Beehives** (watercolor on paper, 11x15).

In **Bee Bliss** (watercolor on paper, 11x15), the insects are rendered without details.

All Hallows Bees (watercolor on paper, 15x11) is arranged in a series of layers.



issues are resolved. "Once I start painting, I'm going to concentrate on value and color," she says. "To paraphrase Jon deMartin [American, 1955-], 'You have to earn the right to shade.' I say, 'I have to earn the right to paint.' I start with the lightest and brightest and go down in value to the darkest and murkiest."

Editing and Simplifying

Lord's strategy of simplification naturally involves leaving out a great deal of information. In her garden paintings featuring bees, such as *All Hallows Bees* (at left) and *Bee Bliss* (opposite), she paints the insects as simple lozenge shapes, making no attempt to describe wings or other details. "Bee wings are like eyelashes in portraiture," she says. "If they're too small to see from 5 or 10 feet away, they're too small to paint, especially since they don't represent mass or form."

The artist's penchant for simplification also is helped by her choice of brush. "I use a Robert Simmons Goliath Brush No. 36 round to paint my watercolors," she says. "The large size of the brush effectively eliminates my ability to get encumbered with a considerable level of detail anyway; however, I can use the brush quite effectively by cutting in to define edges." As for the loss of detail in the works, Lord says, "I wouldn't say I'm withholding information from the viewers, but rather acknowledging their intelligence and ability to 'fill in the blanks.' Not everything has to be spelled out."



Creating a Fine Line

One of the distinctive features of Lord's work emerges as she amasses one shape next to another—a delicate line sits around each of the shapes she paints. She doesn't apply this as a line, however; instead, it forms as two shapes of color are placed next to each other, resulting in an overlap that appears to be a third thin shape. "Perhaps it provides the micro-scale shapes that otherwise wouldn't exist because I use a large brush," the artist says. "It's a feature that's only apparent when the viewer is close to the painting. I've often thought that a painting should reward the viewer from across the room, and then as he comes closer to the art, there are more things to see."

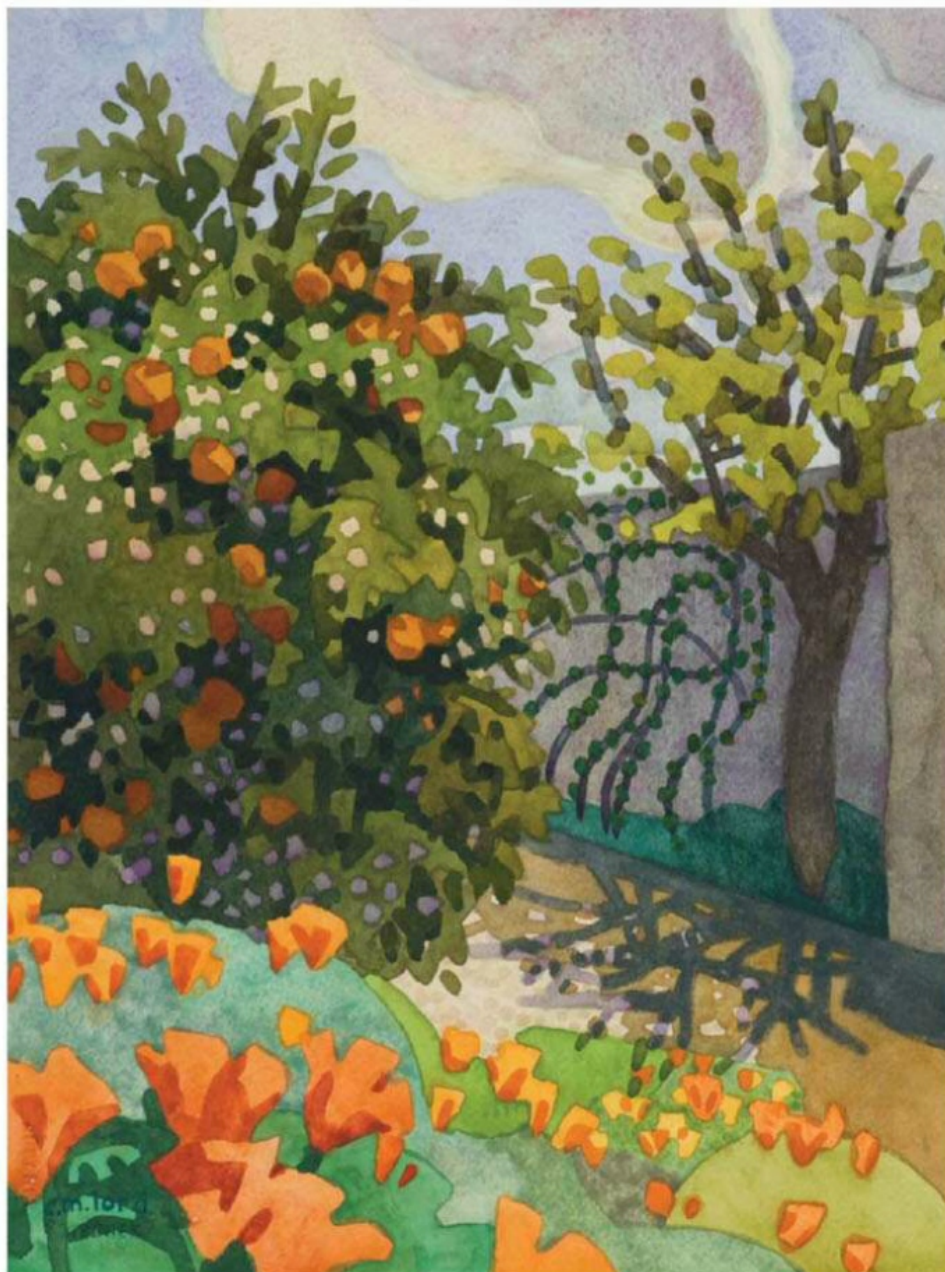
Putting It All Together

The way in which all of this fits together can be seen in *Suburban Beehives* (opposite, top) beginning with the artist's obvious delight in the subject matter. "My husband, Rob, is a retired architect and interior designer and has taken up beekeeping," says Lord. "Once I learned the bees' flight paths and habits, I felt completely comfortable painting in our garden with them coming and going."

While Lord's work is composed of flat shapes, the drawing and design ensure that there's considerable spatial depth. A large sunflower dominates the foreground, pushing the small forms of flowers and beehives back into a deeper space. The perspective drawing of the beehives themselves further increases the sense of space and solidity. The feeling of light is reinforced by the selection of shapes that are often clearly separated into shadowed and illuminated areas. Sections that might be overburdened with detail, like the trees in the background, have been simplified to almost decorative formations. Lord keeps a large section of the mid-ground in shadow, carefully controlling the value and saturation of the brilliant flower colors to ensure that they seem as though they're part of the shadow. The resulting image feels warm and accessible.

Lord uses a similar strategy in *Oranges and Hose* (on page 49), where the blooms in the foreground are divided into shapes that accord with the fall of light and shadow. The orange tree in the background remains mostly enveloped

Bask in more of Carolyn Lord's backyard scapes at www.artistsnetwork.com/medium/watercolor/carolyn-lord-landscape-gallery.



in shadow, apart from the extreme right side where several oranges are blanched by sunshine. The granular quality of the color is visible in the shadow on the white wall on the left.

Simplification is even more radical in *Suburban Spring* (above) where the clouds are rendered as soft, amoeba-like formations. Lord achieved this effect in the studio by working the edges with the damp tip of a brush.

Embracing Roots and Influences

Lord's interest in simplification is influenced in part by her understanding of 20th-century painting. "I'm finding that the bridge between the Beaux-Arts era and early Modernism is very interesting because I see fleeting remnants of traditional concepts distilled into what were, at the time, new ways of expression." Lord appreciates that good draftsmanship and

comprehension of form and light underpin the finest attempts at innovation in painting. Early modernists such as Matisse, Picasso, Marquet and Seurat had excellent studio training.

Lord is also an admirer of Art Nouveau artists such as Charles Rennie Mackintosh (Scottish, 1868-1928), the designer and architect who went on to create many paintings. Much like Lord, he played with the relationships between flat designs and three-dimensional descriptions. Lord also identifies her work with the California Regionalists, in particular that of Millard Sheets (American, 1907-1989). The Regionalists were painters of the 1930s and '40s who were interested in the life around them in the United States. Their work often reflected social concerns of poverty and working conditions in both rural and urban settings. Sheets, for instance, painted many pictures of California tenement housing



The overlapping edges of each element form a darker line that occurs throughout **Suburban Spring** (opposite; watercolor on paper, 15x11).


In **Oranges and Hose** (watercolor on paper, 11x15), Lord plays the synthetic green of the plastic hose against the rich natural greens of the plants. A similarly close relationship is established between the oranges and the color of the flowers.

and its occupants. Lord, too, has painted her own share of challenging images.

"I've done paintings of low-income housing, or of the lower-income side of town or banal architecture," says the artist. "Since my husband and I live in a neighborhood that was conceived of as low-income housing in the late 1960s, I'm sensitive to the coded language of politicians and the like when 'those people' who live in low-income housing is discussed. I've also done paintings about abuses of the local redevelopment agency." Lord also points out that, attractive as they are, her beehive paintings have a subtext of the international issue of hive collapses. "Since I live in California, where a huge percentage of bee-pollinated crops are grown, the health of beehives has both local and global implications."

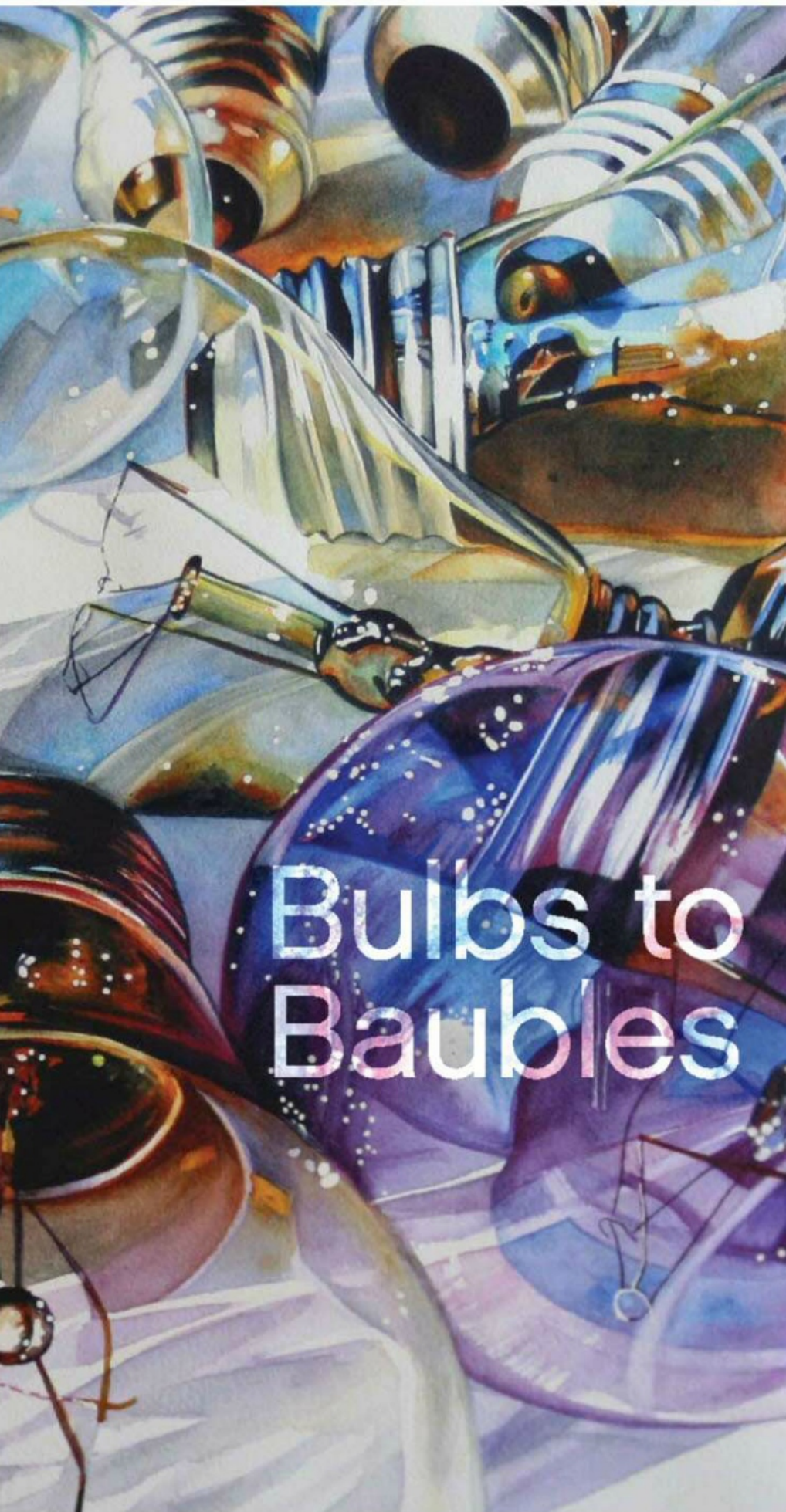
Lord's connection with Sheets began when, as a young woman, she exhibited with and

then briefly studied with the veteran artist. She received considerable mentorship and encouragement from him. In fact, Lord is still fond of quoting Sheets on drawing: "I believe it is regrettable that all young artists are not strongly encouraged to learn to draw, not in a particular style, but in order to learn how forms are constructed and articulated. With a deep knowledge of forms in life and the ability to draw expressively, an artist will inevitably develop a personal idiom."

Lord's own idiom is simplicity, depth, light, color and positive energy. These qualities are immediately evident in talking with her, and their expression through her art will allow many others to share them well into the future. 

JOHN A. PARKS (www.johnaparks.com) is a New York-based artist, writer and teacher.





Bulbs to Baubles

A dash of light, a sprinkle of bold color and a healthy dose of unique creative vision transform common objects into objets d'art in **Carrie Waller's** luminous still life paintings.

BY BJ FOREMAN

Incandescent (watercolor on paper, 18x24) took Waller 10 days to complete. She used masking fluid to preserve the white of the paper for highlights, while keeping her washes fluid and even. Once an area was complete, she removed the masking with a rubber cement pick-up. "I couldn't wait to get it off," she says. "Those white highlights made the painting."



In **Celebration** (watercolor on paper, 18x24), Waller explored the interplay between the tea lights within the mason jars and an outside light source in an otherwise dark setting. Intense colors create harmony in the tricky composition.

For Carrie Waller, beauty is a photo-realistic vision, filled with colors that pop and a luminosity that comes from the brightness of her white paper, as well as from her glazing technique. She performs a sort of artistic wizardry, taking everyday items and imbuing them with new meaning. She intensifies colors and re-creates objects as monumental abstract forms. In her own words, she hopes to provide “an amazing visual experience, which calls forth from the viewers’ minds their own stories and memories.”

Take her painting *Banned* (on page 55), for example. When she found out that her beloved incandescent light bulbs were no longer available, she realized that something so commonplace as a light bulb had become valuable beyond all imagining. She quickly emptied her lamps of these bulbs and used them to create a setup from which a series of paintings were made—ordinary light bulbs transformed into baubles, reflecting and refracting sunlight.

A Very Good Place to Start

With glass bottles, light bulbs and mason jars as subject matter, it’s no wonder the artist considers so much of her work studies in transparency and luminosity. “When the daylight hits my setup, it brings it all to life,” says Waller. But not just any light will do. “It has to be natural light,” she says, identifying outdoor light as the brightest possible light for the photographs that are the basis of her paintings.

“I grew up the daughter of a photographer dad and a crafter mom, so from the time I was small, I was learning about composition,” she says. “I’ll take 100 or more photos of a setup and, out of those, I’ll choose five or six to paint.” Today, she uses her iPad for photography in most cases. This allows her to go directly to Photoshop, still on the iPad, to make corrections, which usually takes an afternoon.

Once Waller has manipulated her images in Photoshop, she draws the composition from left to right on kraft paper, a process that can take



Bottled at the Source (watercolor on paper, 15x27½) was painted during a severe summer drought. The water bottles were set up at the side of a swimming pool, thus the intense blues and turquoises. "I loved the contrast of the abstractness of the bottles against the abstractness of the pool," Waller says.

a day or two. She then transfers the drawing to Arches 260-lb. cold-pressed paper, using graphite paper she makes herself. "I cover tracing paper with graphite from a graphite stick," she says. "Then I wipe it down with lighter fluid or alcohol and a damp towel to impregnate the paper, and then I buff the surface. It's tedious for sure, but this homemade transfer paper has less graphite than commercial varieties and therefore makes a finer line, which ultimately reduces the amount of erasing needed on the watercolor paper. Plus, there's no waxy residue to cause a resist problem." To make the transfer, she simply layers the watercolor paper, graphite paper and kraft-paper drawing, in that order, and traces the lines; it's "very low tech," she says.

Painting in Puzzle Pieces

Waller works wet-into-wet in small sections only, so at this point she simply tapes down her paper and starts painting. "I used to stretch my paper, but it's a day wasted," she says.

"Working wet-into-wet one area at a time keeps the paper from buckling too much and means I can make use of the sizing in the paper. If I'm not washing all the sizing off, I've found my colors can be brighter."

She starts at the top right when painting. "Whatever's there, I go with it," she says. "I paint in 1-inch sections at a time, or if there's

tools of the trade

- **Surface:** Arches 260-lb. cold-pressed paper
- **Watercolors:** Daniel Smith
- **Brushes:** Richeson Series 6228 kolinsky size 3; Daniel Smith's Laurin McCracken set, which includes size 2, 4 and 6 kolinsky sables; plus an Escoda Reserva kolinsky size 4
- **Misc.:** Mechanical drawing pencils for tiny details; kraft paper; homemade graphite paper



the painting that started it all

For the setup of *Banned*, I arranged a number of incandescent light bulbs on a piece of white foam board in the dramatic afternoon sunlight. I took at least 100 photos from all different angles with my iPad, and then imported the images to Photoshop and manipulated them until I had several that I liked. To keep the amount of graphite and erasure marks on my watercolor surface to a minimum, I first drew my composition on kraft paper, then transferred the drawing to a sheet of Arches 260-lb. cold-pressed paper.



Distressed that incandescent light bulbs are a thing of the past, Waller has created many variations of the theme explored in **Banned** (watercolor on paper, 18x24). "It was this painting that made me fall in love with painting light bulbs and set me on the course to my series," she says.

Step 1: I protect areas of white paper with masking fluid for highlights. First washes consist of Daniel Smith quinacridone gold, quinacridone burnt orange, carbazole violet, Payne's gray and sepia, as well as an indigo and sepia mixture for the darks.

Step 2: I continue my progress across the paper, from right to left. By completing one area at a time, I establish my values from the beginning and can determine whether or not the painting is working. I also introduce French ultramarine blue to my palette.

Step 3: To achieve the intense colors I want, I glaze five to 10 layers in most areas. Because I don't have to worry about painting around my whites, I can apply smooth washes without hesitation.

Step 4: Because I'm using a complementary color scheme of blue and orange, I spend a lot of time balancing my cool and warm colors. I also add a little quinacridone red to the base of the top-middle bulb.

Step 5: I'm about nine days into the painting at this point, and I continue to define the reflections and shadows to breathe life into the background.

Step 6: For pops of color, I use Daniel Smith's cobalt teal blue at the ends of the bulbs in the center. In general, a combination of Payne's gray and cobalt teal blue are perfect for depicting glass. The painting takes 12 days in all to finish.

—Carrie Waller



“I’ve learned that my studio needs to be in the heart of my home in order to maximize my painting time.”

a repeated motif, like light bulbs, I’ll finish one bulb and then move on to the next, painting from right to left. I actually never realized I worked this way until I began taking work-in-progress pictures for publication. I think I do it so that I won’t be dragging my arm through the graphite and smearing it.” As for color consistency, she has a metaphor: “Painting is like cooking. Some people need recipes, while others just throw the spices in there. I’m like the latter. I have a good color sense and I can mix any color again.”

Early on, her backgrounds were patently dark, but Waller also has experimented with placing other objects in the background, even a landscape, as in *Rainbow Row* (above). “In the beginning, my work focused on technique,” she says. “These days it’s about achieving

luminosity and manipulating glazes for more intense colors.”

Her smaller paintings (8x10 inches) can be finished in a few days, while the larger ones (18x24 inches) might take a couple of weeks to complete. “One of the more difficult aspects of the medium is that painting with it the way I do is a slow process,” she says. “When I’m in the zone, I get lost in it, and that’s fine. But I want to get to 20 paintings at one time, and I just can’t,” she admits.

A Moveable Studio

Although Waller relies on daylight for taking reference photos, she mostly paints at night. “I don’t sleep a lot,” she says. “If I can paint until 1 or 2 o’clock, I can get enough sleep to function.” Weekends offer bigger blocks of



Waller's two sons mixed the colors that would go into the glass bottles and jars for **Rainbow Row** (at left; watercolor on paper, 17x38). While some of Waller's paintings explore a limited palette, this one is a riot of color.

Waller used no fewer than 10 green paints from two different manufacturers—Daniel Smith and Schmincke—for **Going Green** (watercolor on paper, 18x13). She began by laying in the lightest colors, avoiding the use of masking fluid "because it can leave such a hard edge."

painting time. "I used to be a binge painter, and the whole house would be in turmoil until I finished a painting."

Today, she, her military husband and two small sons live in Tokyo, Japan. "We moved in during the rainy season," she says, "and there's just not as much light as I'm used to. Someday I'll have a permanent studio with great lighting when we stop moving around." (The family moves every two or three years with her husband's job.) For now, her setup includes two daylight lamps with full-spectrum bulbs. But that's one of the few constants in her ever-changing painting arrangements. "At the moment, I'm painting in my dining/living room," she says. "I've learned that my studio needs to be in the heart of my home in order to optimize my painting time. I've

gotten quite good at setting up and taking it all down pretty quickly."

A Strong Internet Presence

Waller's also quite good at something many other artists struggle with—marketing. "I wouldn't be where I am without the Internet," she says. "Even though we move so much, I've managed to keep the same clients through my use of Facebook, Pinterest and my website." While fear of copyists keeps some artists from promoting their work online, Waller doesn't let it stop her. "The assets have proven to outweigh the risks," she says. "You just have

Follow along as Carrie Waller demonstrates how she painted *Incandescent* (on page 50) at www.artistsnetwork.com/medium/watercolor/carrie-waller-watercolor-tutorial.





Painted as a gift for her in-laws' anniversary, **Skyy** (opposite; watercolor on paper, 30x20) features vibrant blue bottles of vodka, although in the painting they're purple with a swath of blue running through the middle.

In **Retropop** (watercolor on paper, 11x12), Waller blended contemporary and pop art features in a vibrant blue-green palette. It's a sensibility that has continued in her work, with her newer pieces becoming more and more colorful.

to trust that the copyists can't do it as well as you do."

The Internet also keeps her connected to the art community at large, as now she can enter competitions from anywhere in the world. She also reaches out to local art associations and other artists working in each new place she lives. "I have to hit the ground running," she says. "Making these connections has made a huge difference for me."

Only in Tokyo for a few short months at the time of this writing, Waller's fast become inspired by the museums and design of daily

life there. "Even the manhole covers are decorative," she says. These days, she's looking forward to teaching international workshops, and is anxious to see how her work will grow in Japan. With everyday objects as her subject matter, chances are she'll do just fine. "When inspiration hits, it's usually while I'm working on another painting," she says. "I have reference folders, though. At this point, I'll never run out of inspiration." ■

BJ FOREMAN is an art critic and freelance writer in Cincinnati.

CHARACTER BUILDING

Keinyo White uses challenging perspectives and bold contrasts to bring portraits of his friends to life.

BY AUSTIN R. WILLIAMS



White was attracted to the challenges presented by the unusual perspective in **Bright Star** (watercolor, gouache and ink on paper, 22x30), one of his most recent paintings.





The paintings of Keinyo White show us the figure and nothing but the figure. The model's surroundings are absent, aside from perhaps a chair, and in many cases even his or her clothing is rendered minimally. Each painting offers us a direct confrontation with a person, the force of which is amplified by unusual angles and dramatic foreshortening. White's paintings clearly are the work of an artist who engages and responds to his models, and who wants us to do so as well.

"Part of the joy of painting for me is getting to work with people," White says. "Being an artist, by nature, can be an isolating experience, so I like to get out and be social. Working with the model is a big part of the experience." He sees the resulting work, in part, as a collaboration. "I'm not a one-man band," he says. "These paintings wouldn't exist without all the people who have taken time to sit for me."

White, an American who lives in New Zealand, has always been interested in the figure, although his exact artistic aspirations have changed throughout the years. "When I went to art school, I first wanted to be a comic book artist," he says. "But I had a great

professor who steered me in the direction of painting. I spent a year living in Rome, and then I really started to get into painting the figure. When I graduated, I discovered Andrew Wyeth [American, 1917-2009], whose work had a big impact, and I started painting portraits and the figure from there."

Much of White's early work addressed social issues—in particular the challenges of being a black artist in a mostly white art world. "Throughout history there haven't been a lot of black artists represented in the American art world," White says, "so I always felt I had something to prove—that I could be successful at a thing that hasn't been a successful venture for people of my color. A lot of my earlier work involved my reflections on the frustration of that." Over the years, though, White began to feel he was creating socially conscious art out of a feeling of obligation. This sparked a change that eventually led him to the figurative work he has been pursuing in recent years. "I got to a point where I realized that I'm not obligated to make anything other than what I want to make," he says. "There's no point in being an artist if I can't make what I want and what



Clockwise from opposite:

Prince Paul (watercolor on paper, 15x18) was the first painting in which White used a flat wash in the background.

The unpainted parts of **Little Fox** (watercolor, gouache and graphite on paper, 15x18) are drawn in pencil.

The Dancer (watercolor on paper, 15x18) illustrates White's interest in dramatic foreshortening. He decided on the figure's pose collaboratively with his model.

View more unconventional figurative work by Keinyo White at www.artistsnetwork.com/medium/watercolor/keinyo-white-watercolor-figures.



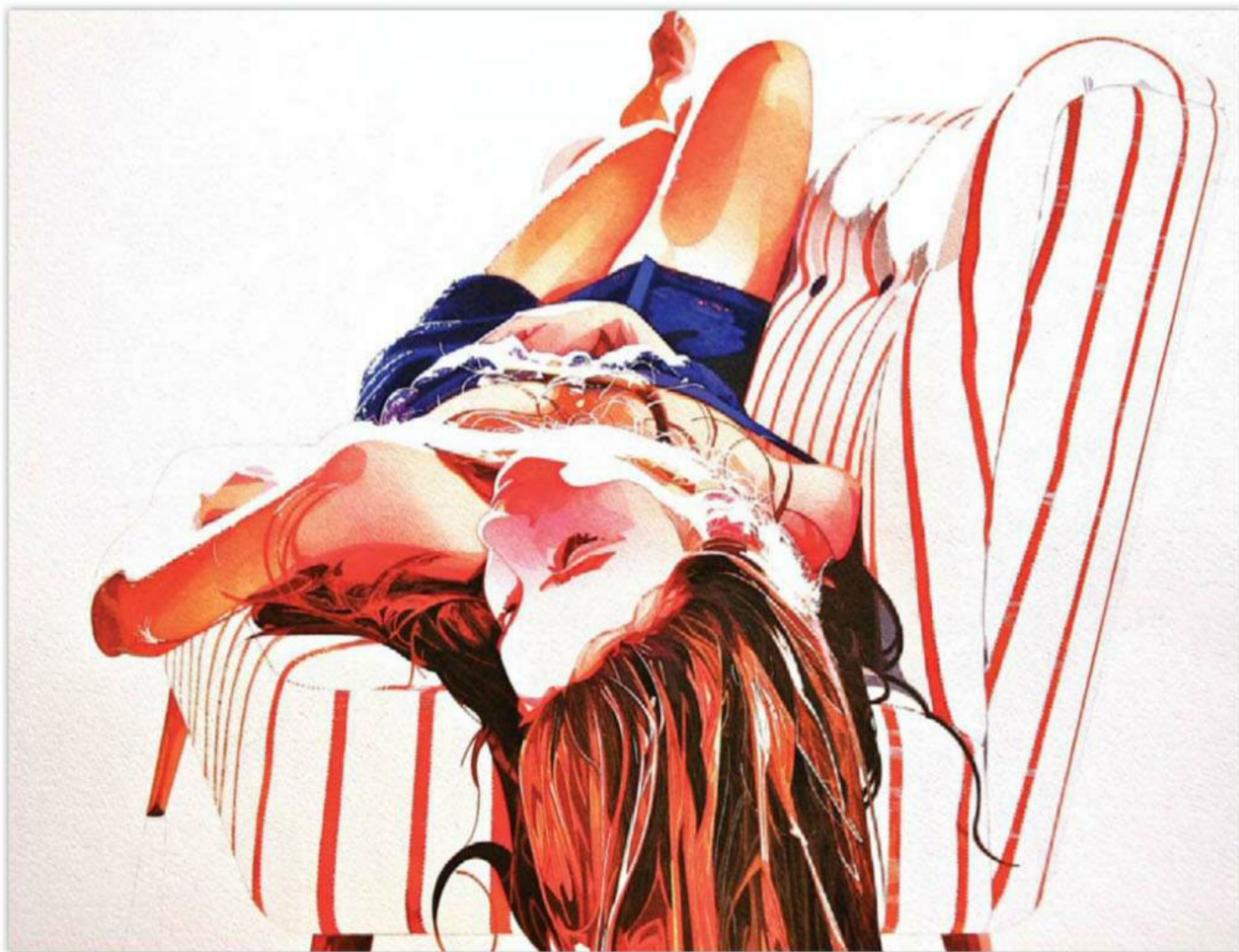
Clockwise from
above:

Check Your Head
(watercolor and
gouache on paper,
15x18) was the first
self-portrait of
White's to depict
himself in his gi.

The details of the
couch and dress
seen in **Wandering
Star** (watercolor,
gouache and ink on
paper, 24x32) were
challenging to paint
on a large scale.

Berimbolo (water-
color, gouache
and ink on paper,
24x32) shows a for-
mer training partner
of White's in a gi
with a purple belt.
"He wasn't actually
a purple belt at the
time," White says.
"He said part of his
inspiration to earn
it was to live up to
the painting."





I enjoy." White feels that his figure paintings present a decidedly more hopeful outlook than his earlier, more activist work.

The way in which White approaches and frames the figure has also evolved. In recent years, most of his paintings have presented their subjects as vignettes against a simple or nonexistent background—usually just the white of the paper. In many cases, White doesn't paint all parts of the figure, leaving a torso, perhaps, or an arm depicted only with a light pen line. Together, these techniques create significant drama, with rich, detailed parts of figures both contrasting with and blending into swathes of negative space.

"My minimalist approach to background came about out of art school, in a way," White says. "In school, everything you make for four years has to be a totally complete image. After that, as my work progressed and I found my own voice, I decided that I didn't want my paintings to look so picture-perfect. I came to this realization: I've got this sort of detailed style, and if I'm going to make it as perfect as a photo, why even do it? I found that having

objects in the background detracted from the figure, so I stopped putting them in. That progressed to using a simple wash background, which progressed to just showing the figure against a stark white setting."

White always welcomes the opportunity to try something new, which is one reason he chooses dramatically foreshortened perspectives in many paintings, such as *Wandering Star* (above), *Check Your Head* (opposite) and *Prince Paul* (on page 62). "For me, painting is a challenge," he says. "It's a challenge to get the composition and drawing right, and I like that. I'm not really interested or focused on work with traditional, straightforward viewpoints. Some people are amazing at that, but it doesn't work for me. I like to test what I can do."

Friends, Family, Fighting Partners

Most of White's models are people he knows from his everyday life. The fondness and respect White feels for them come through both in the paintings themselves and in White's reflections on his subjects. For example, the subject of *Berimbolo* (opposite) is a former



martial-arts training partner of White's from Washington, D.C. "He was a great grappler and had become a good friend in a short period of time," White says. The painting is one of the artist's favorites. "I like the stark colors against the white background and the white gi. The only real color is in his face and his belt."

White uses certain models for several paintings. For instance, *Sovereign* (opposite), *Bright Star* (on page 60) and *Wandering Star* all depict a friend's daughter. *Wandering Star*, the second of these paintings, is one of the artist's largest works to date. "It was insanely detailed," he recalls, citing the dress and the couch as particular challenges. "I thought, how will I be able to paint that level of detail at a large size while keeping with the way I work?" In typical fashion, he embraced the opportunity to tackle something new and difficult. The painting came together in the end, with the girl's warm skin and the candy stripes of the couch popping dramatically off the white background.

Dedicated to the Thing Itself

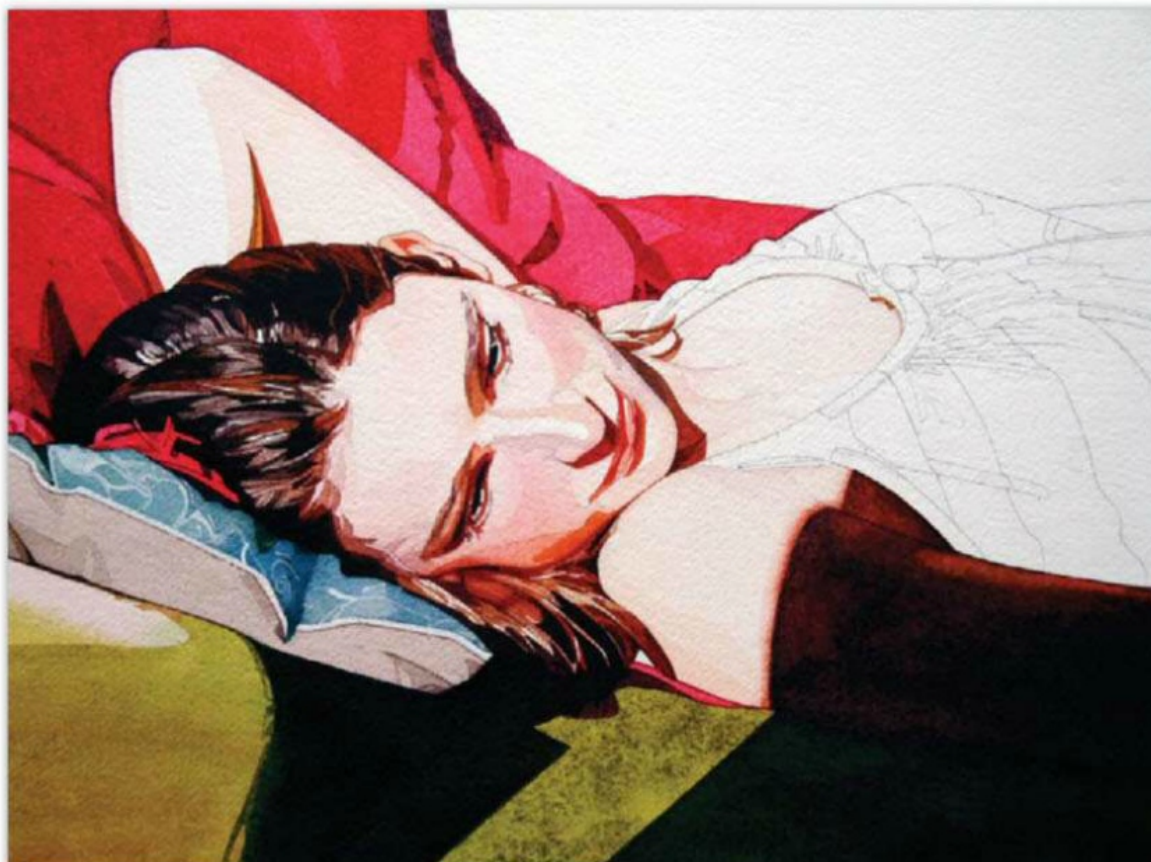
White first came to watercolor through practical necessity—he was illustrating children's books, and oil paints wouldn't dry in enough time for him to meet deadlines. It didn't hurt that watercolors were less expensive; in New Zealand many paints have to be imported, and prices for oils are "ridiculously expensive." He felt in tune

with the medium almost as soon as he began to use it. "I like the vibrancy of watercolor," he says. "I like that it's fast, and I like the way I can get the colors to meld in a way that I can't with oils."

Watercolor also appeals to White's desire for challenge. "It's a temperamental, exciting medium," he says. "You can get it right, or you might have to start over. I have a very tight style and I like painting large watercolors, which makes it more of a problem-solving process. The colors run and bleed; I have to piece it together in my mind as I'm working on it."

The artist prefers Schmincke watercolors, although, because of their price, he uses them sparingly and only for powerful colors, such as cadmiums. For years he has used the same simple palette: white, black, cadmium red, cadmium yellow, alizarin crimson, ultramarine blue, a purple, a deep green, raw sienna and raw umber. "A teacher set me up with this palette in college," White says. "His basic idea was that you should be able to make any painting with these colors. If I need something that I can't make from this palette, I may use another paint sparingly." The artist used to paint strictly with watercolor but lately has used a mixture of transparent watercolor and gouache, supplemented with pen and ink. He works on thick, 600 gsm (300-lb.) cold-pressed Hahnemühle paper.

White's process begins with a photo session. "I generally work from photographs for a couple



Left to right:

Marvelous (watercolor on paper, 18x15) was painted from a photograph containing lots of detail. White chose to depict the boxer as a solitary subject.

Scarlett (watercolor on paper, 18x15) was inspired by one of White's daughters. "My challenge was to make something of her that I would be proud of and that would be representative of her," he says.


Sovereign (watercolor on paper, 12x15), a smaller-than-usual painting, was White's first piece depicting the daughter of a friend.

of reasons," White says. "Outside of painting, I'm a super-busy guy—I've got two young daughters and hold down two 'normal' jobs. Also, most of the people I paint are busy and don't have time to sit for hours. Using photos is just a natural result of that.

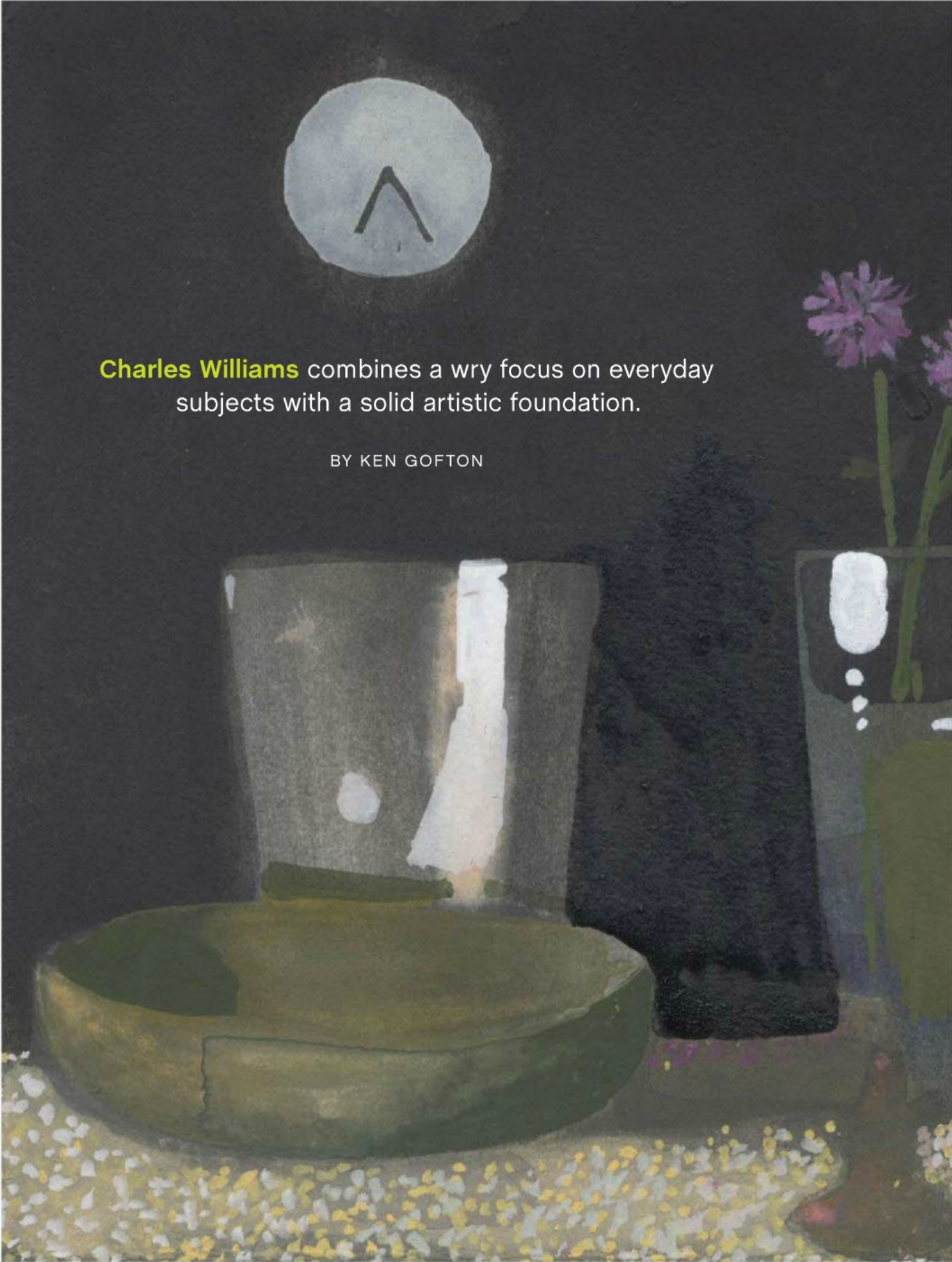
"The model comes over and I explain what I have in mind," White continues. "If I haven't yet worked with the person, it can be a lengthy process, but if it's someone I've painted before, it can move right along." After the shoot, White goes through his photos and if he sees one that he thinks would make a good painting, he prints it out at a large scale to match the size of his paper. Using a lightboard, he traces the image on his watercolor paper. "I draw out the entire image in fine detail," he says. "Because the paper I use is so thick, it's a painstaking process."

When the drawing is finished, White begins painting. "I always start with the face, because there's no point spending hours detailing other parts, then messing up the face," he says. "But I only work on the face until it's 90 percent complete. I never finish it, because if I do I'll lose interest in the rest of the piece." He works over the image light to dark, and puts the background in last, if at all. It's a deliberate process, with the artist repeatedly putting down a color, letting it dry and then layering over it. "I don't work fast and loose," he says. "It's a bit of a nontraditional style."

Also unconventional, or at least unexpected, are some of the artist's influences. "It's funny; a lot of my favorite artists are Abstract Expressionists," he says. "I love Cy Twombly [American, 1928-2011]. A lot of people don't get him, but I think he's fantastic, not only for his work but for how steady he was. You never read about Cy Twombly going off the rails. He moved to Rome, made consistent work, and I can really appreciate that."

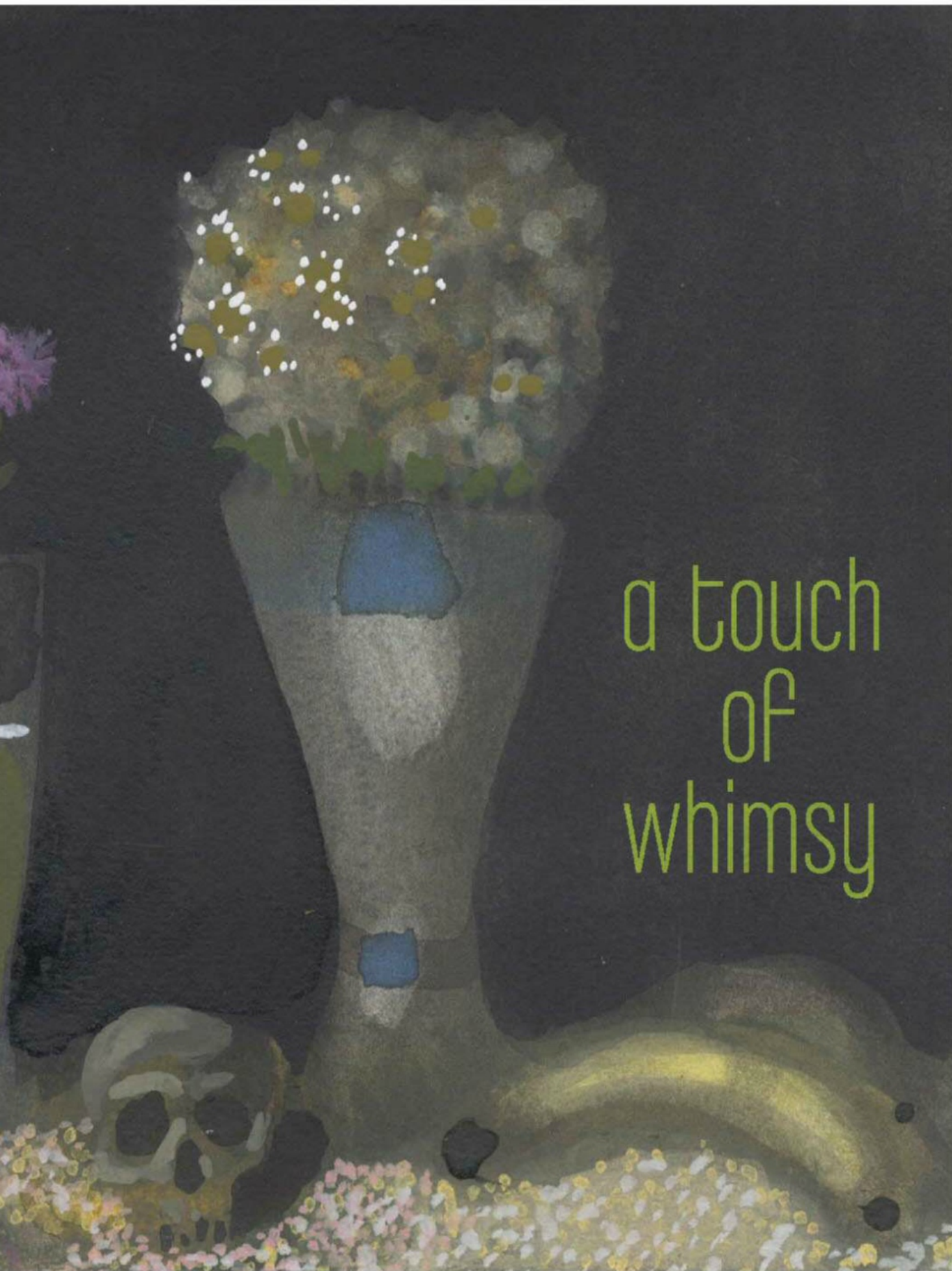
White's long dedication to martial arts has also been influential. "I've been grappling for a long time," he says. "I did judo for five years, and I've been doing jiu-jitsu for the past four." In particular, he has derived inspiration from the literature surrounding martial arts. "I've been influenced by a lot of books, especially *The Book of Five Rings* by samurai Miyamoto Musashi and an essay titled 'The Unfettered Mind' by Zen master Takuan Soho. I got into these texts as an extension of my training, but I like them for the ways that Eastern philosophy speaks about the mind. One of the tenets is that you're not dedicated to yourself but to the thing you're pursuing itself. I try to apply that to my painting—it's me taking my ego out of the way, honing my skill, and not getting in my own way when working." 

AUSTIN R. WILLIAMS is senior editor of *Drawing* magazine (www.thedrawingmagazine.com).



Charles Williams combines a wry focus on everyday subjects with a solid artistic foundation.

BY KEN GOFTON



a touch
of
whimsy



Previous pages:

Bananas, flowers
and a skull
—all imagined—
symbolize the
passing of time
in **Still Life With
Clock** (watercolor
on paper, 8x12).

Left to right:

The rear view of
Miff (watercolor
on paper, 22x16)
may be slightly
unflattering, but
the negative
shapes around the
figure are distinctly
sensuous.

Williams captures
the humorous side
of fashion in **Three
Faces** (watercolor
on paper, 7x5).

The artist has
another wry smile at
fashion in **Converse**
(watercolor on
paper, 12x6).



As a student at the Royal Academy Schools in London, British artist Charles Williams didn't question his ability to draw or paint, but he did worry about what genre he'd specialize in and which medium he could make his own.

His answers came in a roundabout way during the summer before college graduation. To earn money, Williams worked for the garbage collection service in Kent, a job that offered the advantage of an early start and finish time each day. He took full advantage of his free afternoons, creating watercolor paintings based on what he'd seen on his route. Through this exploration, he concluded that what he most wanted to paint was the everyday, the ordinary, the recognizable slice of life. It's a subject favored by many artists throughout history, including William Hogarth (British, 1697-1764), Walter Sickert (British, 1860-1942) and Edward Hopper (American, 1882-1967). And, although he hadn't used watercolor seriously before this block of time opened up, he discovered

its many advantages and has used it ever since, alongside oils.

Whichever medium the artist is using, though, his paintings of everyday life have a distinct, whimsical air, as if he's smiling wryly to himself. The people depicted often appear to be wearing fashions that they perhaps would have been better advised not to, as in *Miff* (opposite) and *Three Faces* (above, left).

"But don't we all do that?" asks Williams. "I take an interest in fashion purely because it's part of the material world, and I need to know how clothes and shoes work, nothing more. I'm not taking the mickey, although I may be expressing amusement. If we can't laugh, what else is there?"

An Inventive Approach

Over the years, the artist has evolved a distinct and unusual way of working. For instance, he draws—a lot. In fact, he won the life-drawing prize, in addition to the painting prize, while at the Royal Academy Schools; he teaches drawing;

Multiple layers of color were applied to achieve the dark background in the artist's small-scale study, **Still Life With Flowers and Bananas** (watercolor on paper, 5x9).

Williams has captured the 3-D forms of the objects in **Still Life With de Waal Skull and Antique Fragment** (opposite; watercolor on paper, 6x10), even though all are imagined.



and he has even written a book on the subject. But the link between his drawing and his painting, he insists, isn't at all direct. "At some colleges, life drawing was taught almost as a moral force—every line had to be precisely right, or it was a lie," Williams says. "At the academy, we were taught to see it as a tool, enabling us to produce convincing forms in our painting. So, for me, the drawing is about endless questioning and constantly refreshing my memory about how light defines forms.

"But I take no drawings into my studio," Williams continues. "There are no sketches or photographs there, and no live model. The paintings come entirely from inside my head. 'Art' comes from the same root as 'artificial.' It's something we make."

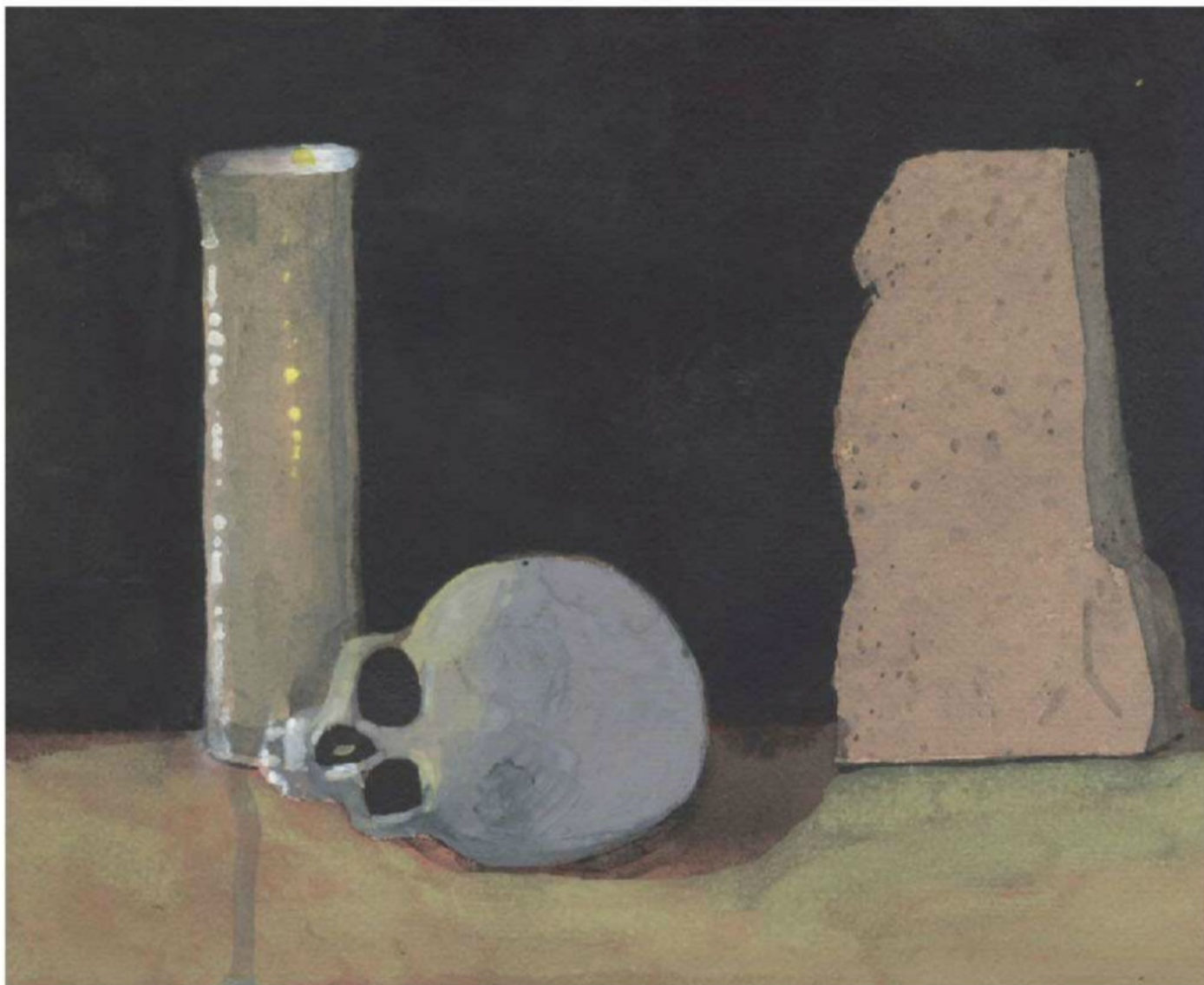
Besides not taking source material into his studio, he often has no idea of the ultimate destination when he starts a new painting. He points to the work of Emil Nolde (German, 1867-1956) as an influence. Nolde, a pioneering German Expressionist, often began his most admired works without any preconceived ideas—"a vague idea of glow and color was enough," Nolde said—with the paintings taking

shape as he worked. It's a technique Williams says he has used for years.

The artist always has several paintings in process in both watercolor and oil. Often this may lead to a series as he explores an idea: He produced one series on Saturday Night celebrations, another on people trying on new shoes. "When I'm working on a series," he says, "I'm investigating every angle I can think of at the time. In the shoe shop series, for example, I was exploring aspects of line and tone."

Recently, the artist has been working on still life paintings. Again, these are wholly invented. "I may have an idea when I start about how many objects I want in the picture, but very often not." In the sense that a still life painting must have depth of field, Williams sees them as miniature landscapes. He relates them to his interest in British Romantic landscapes by the classic 19th-century watercolorists, whose work he considers to be the first British "ism" to achieve international recognition.

"It seems this aspect of my work is getting a bit serious, but underneath there's still a vein of comedy," he says. "I'm playing around with ideas. I realize that whatever I put in



a still life painting will say something to the viewer, so I've attempted my own versions of *memento mori*, the traditional idea of reflecting on mortality.

"In one [Still Life With de Waal Skull and Antique Fragment, above], I've placed a child's skull between a vase by the British potter Edmund de Waal and an 'antique fragment,'" Williams says. "Not that I own a de Waal pot, or a skull for that matter—the whole painting is imagined—but the contrast amused me because de Waal is a modernist."

A Layered Technique

Williams' experience teaching adult education classes soon after he graduated held important lessons for him, as well as for his art students. For starters, he assumed that his students would want to know about creativity, which is what the focus had been at art college. Instead, Williams found that what they really wanted was to understand the technical aspects of watercolor painting.

choosing materials

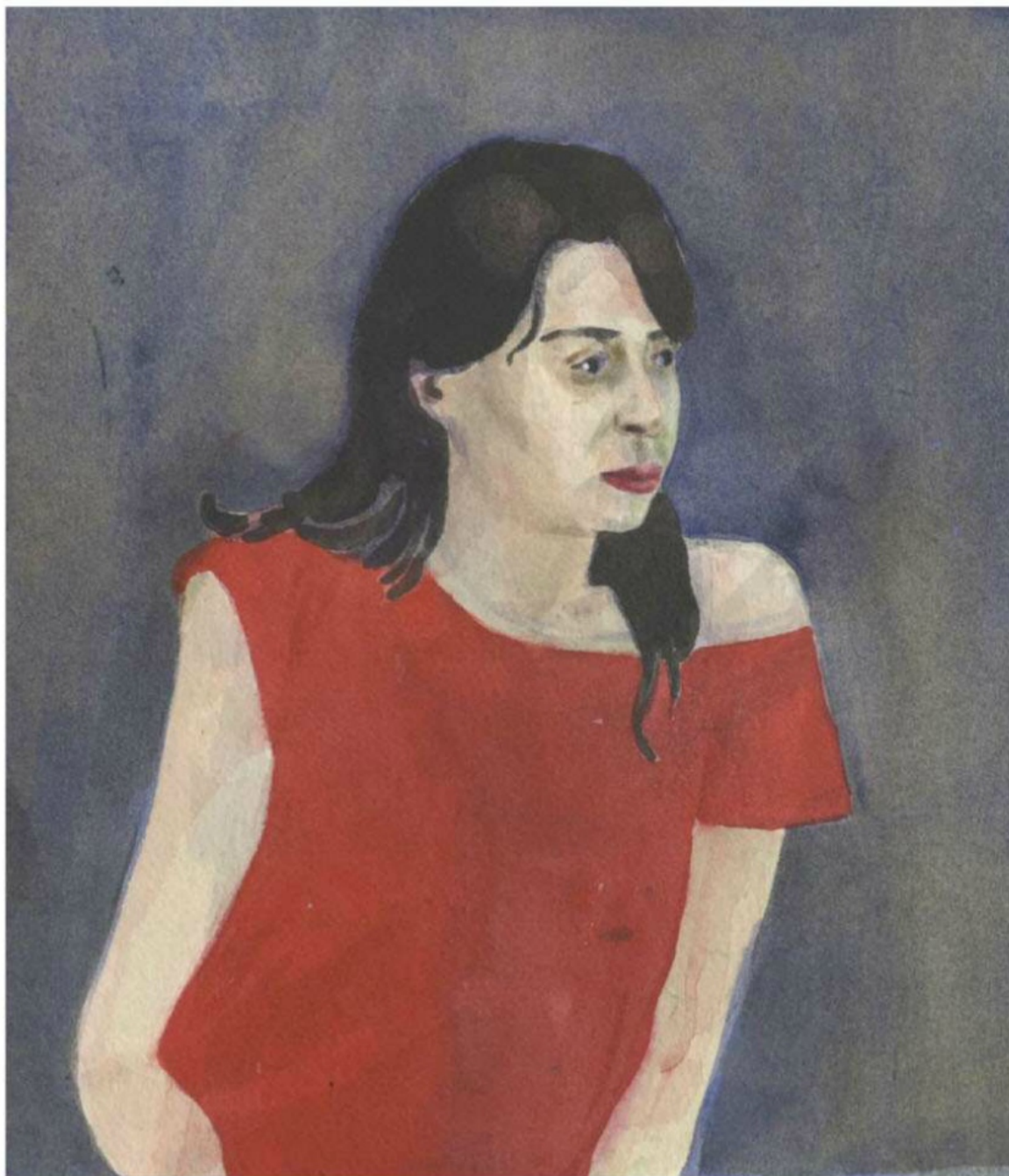
Artists, especially those who teach, are used to being asked which paints, brushes or paper they use, as if using the same materials will enable the students to paint like the tutors.

"My allegiance is to quality rather than to any particular brand," says Williams. "That way, I know I can rely on the materials to perform. On the other hand, while sticking to that rule, I can't resist a bargain, so I have lots of colors by different manufacturers.

"I use tubes for painting large areas and pans for detail. The pans are in two smallish boxes, one mainly for primary colors and one for earth colors or neutrals.

"Quality also determines my choice of paper and brushes. As it happens, I'm using a lot of Two Rivers paper at the moment. It has a well-sized surface that lets me apply washes and then wipe them off, something I do all the time. Hence, I also need an enormous amount of both water and toilet paper.

"I have a range of brushes, but I've recently become very fond of the mop style because they hold a lot of paint while keeping their shape."



Figures in Williams' paintings come from memory and imagination, but sometimes emerge as closely resembling friends, as in **Ilaria Red Top** (watercolor on paper, 7x5).

In **Resting Runner** (opposite; watercolor on paper, 15x22), the artist paid close attention to how the sunlight fell on the imagined prone figure.

stuckism movement

In 1999, Williams was one of 12 original founders of Stuckism, an anti-conceptual art movement in the United Kingdom (UK). By July 2012, the original UK group had expanded to 233 groups in 52 countries. "My involvement with Stuckism had to do with my discomfort with the idea that 'Art' was the exclusive province of the insiders, the successful art students, the ones 'in the know,'" says Williams. "I loved the way my adult education students would work, their heads bowed over their papers, their minds bent to one purpose, innocent in their concentration, making paintings they knew weren't important or significant or going to sell for six-figure sums. It upset me, and still upsets me, to see the work of amateurs sneered at for their amateur-ness, so to speak. The trouble is, the work of most of the Stuckists was naive and not very good, but not in a very innocent way, particularly that of some of the more 'visible' ones. So, I rather faded out of the picture."

See more of Charles Williams' expressive works at www.artistsnetwork.com/medium/watercolor/charles-williams-watercolor-gallery.



"I went out and bought every book I could find on the subject, and taught myself the classical way of using watercolors," he says. "That was fine. The trouble was, I became more and more interested in producing the perfect painting. I've always dreaded the idea of the overworked, so-called 'beautiful' painting, and yet here I was scrapping work because of apparent 'mistakes.' As I got to be a better teacher, I became a worse watercolor artist."

His watercolor paintings now make no concessions to the idea of luminosity achieved through one or two thin washes over white paper. Williams does use highly diluted washes, but he builds them up, layer upon layer, until he gets the depth of color he wants. Close examination of the dark backgrounds in many of his paintings—for example, *Ilaria Red Top* (opposite) or *Still Life With Flowers and Bananas* (on page 72)—have been developed using a number of different colors with similar tonal values.

This broken color effect often is used by artists to inject some life into a large area that otherwise might appear flat and dead. Williams says, though, that he uses this technique primarily to achieve the temperature values he's

seeking, or the right degree of contrast between subject and background.

"The end result is that the accumulated paint can be very thick, crusted and matte, but I like it like that," he adds. "And, in fact, I've physically handled some of [J.M.W.] Turner's sketchbooks, where he, too, had built the paint up into crusted layers.

"You have to understand that the rules don't mean anything," the artist says. "I prefer to talk about principles rather than rules, because rules imply external judgment. With watercolor, for example, it's a commonsense principle to work from light to dark, which I do, adding light touches with gouache at the end if I need to. Others have a rule saying never to use black, but I find black incredibly useful.

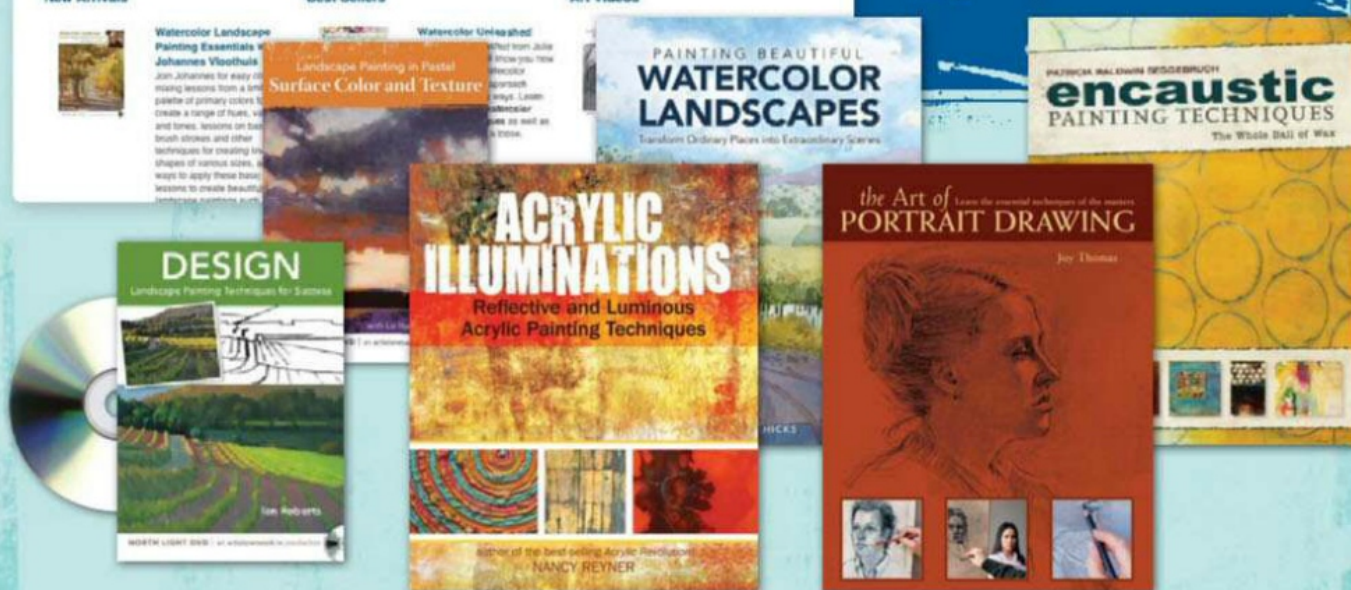
"Watercolor isn't the easiest medium," Williams continues. "I like the challenge of being able to work on a painting for hours, even weeks and months, and yet, at the end, leaving the impression that it all came easily. As Fred Astaire once said, 'I suppose I made it look easy, but gee whiz, did I work and worry.'" ■

KEN GOFTON is an arts writer living in Kent, in southeast England.

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From the publishers of *The Artist's Magazine*

Watercolor essentials

BY ROBERT J. O'BRIEN



To create a sense of depth in **Snow Birches** (watercolor on paper, 16x12), I painted a cool blue shadow to reflect the sky. The shadow has a soft edge at the top to depict the roundness of the snow pile and a hard edge at the bottom where it meets the ground or a disappearing edge.

Winter Whiteout

Learn how to render the nuances of snow without using white paint.

A good winter scene creates a powerful visual effect. I'd say it creates an emotional one, too. Having lived in the upper reaches of the Northeast my entire life—and Vermont the past 37 years—I've always been drawn to the stark, subtle beauty of winter. It's our longest season, and there's usually an abundance of snow. Winter is the perfect subject for watercolor, because it offers the chance to use a range of techniques—from broad washes to intricate details. It's a season devoid of bright color, but rich in value.

Follow along as I share my personal observations and tips for rendering snow with color.

The Scoop on Snow

1. **Snow isn't actually white; it reflects the sky and surrounding objects.** I use both cool and warm colors when painting. For example, I'll wash in a very light area of cadmium yellow light where sunlit highlights fall, but for other sunlit areas, I tone my paper with a very light wash of brilliant orange mixed with quinacridone rose. This conveys a feeling of warmth and a softer, more glowing appearance while also removing the harsh, dead white of the unpainted paper surface.

To depict a cooler, more shaded area, I'll use a light wash of French ultramarine.

2. **Shadow colors vary based on sky conditions.** On clear, sunny days, snow shadows are blue with some hard edges that reflect the blue of the sky. I generally use French ultramarine mixed with a small amount of cobalt blue for

my shadows. If I need to tone the shadows down a bit, I'll mix in pure complementary orange, such as brilliant orange. (Some orange pigments are heavy on the yellow, which may turn the shadows green.)

An overcast sky results in grayer snow and shadows. Mixing quinacridone violet and new gamboge with blue will gray the shadows down and result in the desired temperature variation.

3. **Falling snow gives a scene life and movement.** An effective way to depict falling snow is by spattering a fairly thick wash of permanent white gouache over the painting with a paintbrush or toothbrush. I avoid watering the gouache down too much; otherwise, it will disappear. Because gouache is semiopaque, it's always my final step in the painting process.





Tilting Barn (opposite; watercolor on paper, 15x22), **Hemlock** (above, top; watercolor on paper, 16x12) and **Weston Mill in Winter** (watercolor on paper, 21x15) follow some of the guidelines mentioned in "The Scoop on Snow" (opposite).



a snowy scene

Tree of Life (watercolor on paper, 18x12) is an example of how I use color to create snow. I painted a light wash of quinacridone rose as a base tint on the snow, and I used a very light tint of cadmium yellow light for the snow on the branches. I first painted the light shadows with a mixture of French ultramarine and a small amount of brilliant orange, using a wet-into-wet technique. After that dried, I used the same color mix to paint my darker shadows with hard and soft edges.

The shadows on the buckets are a bit grayer, reflecting the surface of the tree trunk. To create them, I mixed the blue with quinacridone rose and new gamboge.

- A** French ultramarine, cobalt blue and neutral tint
- B** sepia and neutral tint
- C** French ultramarine and brilliant orange
- D** perylene maroon
- E** cadmium yellow light
- F** cerulean blue
- G** cobalt blue and sepia
- H** permanent white and leaf green (gouache)
- I** French ultramarine and brilliant orange
- J** French ultramarine, quinacridone rose, new gamboge
- K** quinacridone rose

Demonstration: Courtyard in Winter



1 I used a mixture of French ultramarine and quinacridone violet with a small amount of new gamboge for the background shadow. I wanted to keep the shadow cool in temperature, so the French ultramarine dominated the mix. I used masking to protect the areas that might be difficult to paint around, and removed it as needed as I painted.

2 With the background under control, I lightly washed the snow area with a mixture of quinacridone rose and brilliant orange. Then I painted a light wash of lemon yellow on the sunlit side of the picket fence. Next, I tinted the shadow side of the fence with a light wash of French ultramarine.



3 I slightly darkened much of the snow area with another very light wash of French ultramarine. I wanted to ensure that I kept some of the sunlit highlights, especially around the fence. Once everything was dry, I added the snow shadows. I kept them bluer near the side of the house. I then added a little orange and neutral tint in other areas for variety.

4 Using raw sienna and sepia, I painted the dead grasses between and to the right of the fence. Although they may seem insignificant, the dead weeds add a bit of warmth to an otherwise cool color scheme. I added some darker notes of French ultramarine and neutral tint to the snow shadows.



I painted **Courtyard in Winter** (watercolor on paper, 18x12) in my studio using reference photos, and was drawn to the contrast between the sunlit fence and the deeply shadowed clapboard house. The value of the sunlit side of the fence is lighter than the snow on the ground, which helps to emphasize the light effect.

Final Step:

I used a drybrush technique with the same blue mix to give the snow some texture. The shadow color was added to the shadow side of the fence with a mix of French ultramarine, quinacridone violet and new gamboge. The snow shadows have both hard and soft edges; the soft edges help to define the subtle undulations in the snow on the ground. ■

Call for Entries

DEADLINE: JANUARY 19, 2015

St. Louis, MO: Missouri Watercolor Society (MOWS) Open Juried International Exhibition, April 1 - May 3: In MOWS beautiful 5500 sq. ft. Gallery in downtown St. Louis. Over \$10,000 cash and material awards. Juror of Selection: Linda Doll, Pres. NWS, AWS; Juror of Awards, Paul Jackson, NWS, AWS. Download Prospectus: www.mowsart.com

DEADLINE: FEBRUARY 2, 2015

Gibson Co Visual Arts Association National Exhibition - Trenton, TN. \$2,000 Awards. Juror Tom Lynch. Download prospectus gcva.org. All 2-D media except photography. Email: gcva2012@gmail.com or 731/784-4120.

DEADLINE: FEBRUARY 7, 2015

Northwest Watercolor Society's 75th Diamond Anniversary Celebration International Open Exhibition. Exhibition dates: July 1 - September 30, 2015 at the Washington State Convention Center in downtown Seattle. Awards over \$15,000; First \$3,000; Second \$2,000; Third \$1,250. Jurors Judy Morris & Alvaro Castagnet. Digital entry and prospectus at www.nwsws.org

DEADLINE: MARCH 2, 2015

Texas Watercolor Society 66th Annual Juried Show. Up to \$10K in awards. Watercolor on paper. Juror: Steve Rogers. Up to 3 entries. \$30 Members. \$40 Non-Members. Digital submission. Details at www.texaswatercolorssociety.org

DEADLINE: APRIL 1, 2015

RRWS 22 National Watermedia Exhibition June 21 - July 31, 2015. Fargo, ND. Juror/workshop instructor Anda Styler. Top Awards: \$1,250, \$1,000, \$750 plus more. Prospectus: #10 SASE to: Michelle Roise, 14229 230th Street South, Barnesville, MN 56514 redriverws.org or at callforentry.org

DEADLINE: APRIL 15, 2015

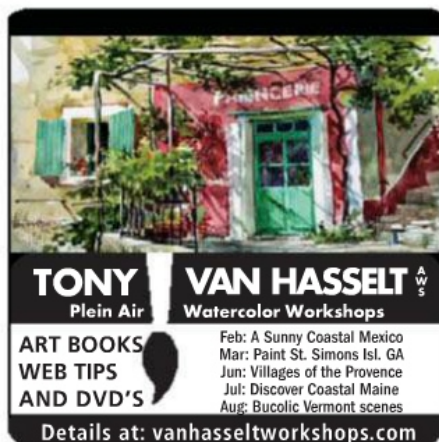
The Woodson Art Museum is accepting submissions for the annual juried Birds in Art exhibition, Sept. 12 - Nov. 29, 2015. All works must interpret birds and related subject matter. Processing fee: \$50 for one entry; \$60 for two entries. Postmark and online submissions deadline for entry form and processing fee April 15. For prospectus/entry form, visit www.lywam.org/prospectus; call 715/845-7010; email museum@lywam.org; or write 700 N 12th St., Wausau, WI 54403-5007.

DEADLINE: MAY 1, 2015

4th Annual Green Mountain Watercolor Exhibition, June 28 to July 25, 2015 - Mad River Valley (Waitsfield) Vermont. 2500+ visitors in 2014. Juror: Kathleen Kolb - cash and merchandise awards in excess of \$2,500. Prospectus/digital entry: www.valleyartsfoundation.org. Information: fineart@moosewalkstudios.com or 802/583-2224.

DEADLINE: JUNE 1, 2015

The Montana Watercolor Society announces its 33rd Annual Juried Art Exhibition, Watermedia 2015. Exhibition date is October 1-31, 2015, at the Mountain Sage Gallery in Helena, MT. Juror of selection and awards is Gloria Miller Allen, AWS. Workshop dates are October 1-4, 2015. Over \$5,000 in awards. For prospectus, go to www.montanawatercolorssociety.org or contact Michele Beck, mtws2015media@gmail.com



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"Abstract Nature of Nature" May 2015
teamterrey@yahoo.com

Other workshops offered by arrangement:
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2015 Schedule & Information
Contact Robbie 530/259-2100
robbie@robbielaird.com
www.RobbieLaird.com

Workshops

ALABAMA

Huntsville Museum of Art

1/8-1/10/15, Huntsville. Guadalupe Lanning
Robinson, Developing Forms & Surfaces:
Handbuilding & Wheel Throwing Techniques.

2/6-2/7/15, Huntsville. Helen Vaughn,
Visual Elements: Translating Photographs
into Paintings.

3/20-3/22/15, Huntsville. Charles Gruppé,
Landscapes & Marine Painting in Oil & Acrylic.

4/13-4/17/15, Huntsville. Frank Webb,
Watercolor Energies & Composition.

8/20-8/22/15, Huntsville. Qiang Huang, Still
Life Oil Painting & On-line Art Marketing.

9/17-9/19/15, Huntsville. Sam D'Ambruoso,
Painting the Floral Still Life in Oil & Pastel.
Contact: Laura E. Smith, Director of Education/
Museum Academy, 256/535-4350 x222

lsmith@hsvmuseum.org or
[www.hsvmuseum.org/museum-academy/
master-artist-workshop](http://www.hsvmuseum.org/museum-academy/master-artist-workshop)

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www.artinthemountains.com

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Contact: 907/299-7240

www.stillpointlodge.com or

www.ericwiegardt.com

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Tom Lynch

10/26-10/29/15, Sedona.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

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Contact: Debbie

928/282-3809 or 888/954-4442

October 2015, Prescott. (Dates to be

announced). Mountain Artist Guild.

Contact: 928/776-4009

11/6-11/9/15, Texture/Color/Feeling.

5/10-5/13/16, Texture/Color/Feeling.

11/3-11/6/16, Texture/Color/Feeling.

Sedona Art Center.

Contact: Debbie

928/282-3809 or 888/954-4442

Eric Wiegardt, AWS-DF, NWS

1/19-1/22/15, Sedona.

Secrets of Painting Loose.

Contact: 928/282-2897

www.naws-az.org or www.ericwiegardt.com

2/23-2/27/15, Scottsdale.

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Contact: 480/990-1422

www.scottsdaleartschool.org or

www.ericwiegardt.com

4/8-4/11/15, Phoenix.

Secrets of Painting Loose & Composition.

Contact: 480/747-7763

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Lake Almanor. Dates scheduled individually.

Mentor or Muse. Layered Watermedia.

Contact: Robbie Laird, 530/259-2100

robbie@robbielaird.com or

www.RobbieLaird.com

Tom Lynch

3/16-3/20/15, Santa Rosa/Rohnert Park.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Eric Wiegardt, AWS-DF, NWS

2/9-2/13/15, Palm Desert.

Contact: 760/340-5085

www.venusstudiosartsupply.com or

www.ericwiegardt.com

COLORADO

Robbie Laird

May 2015, Colorado Watercolor Society.

Contact: teamterrey@yahoo.com

FLORIDA

Jaimie Cordero

3/23-3/25/15, The Villages. Layering Color for

Translucent Light & Shadow. 3-Day Watercolor

Workshop. The Villages Art Workshops.

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Contact: Bev Hennessey, 352/753-1383

bbaug97@aol.com or workshop info

www.thevillagesartworkshops.com/default.htm

10/9-10/11/15, Bartow. Layering Color for

Translucent Light & Shadow. 3-Day Watercolor

Workshop. Bartow Art Guild. Free Demo:

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Contact: Kim Peter, 863/521-3253

artmama54@msn.com or

www.bartowartguild.com

For questions regard workshop contents,

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WDJaimieC@aol.com

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Sterling Edwards

2/9-2/13/15, **The Villages**. This is a five day watercolor workshop is for all skill levels.
Contact: Bev Hennessy, bbaug97@aol.com

Tom Lynch

2/11-2/14/15, **Bonita Springs**.

2/24-2/27/15, **Mt. Dora**.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Jan Sitts

2/16-2/19/15, **Marco Island**.

Contact: Jan Sitts, www.jansitts.com

GEORGIA

Tom Lynch

2/20-2/21/15, **Atlanta**.

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Tony van Hasselt, A.W.S.

3/21-3/25/15, **St. Simons Island**. Three or five days of plein air watercolor fun with Southern charm, live oaks, Spanish moss and coastal subjects. Demonstrations, lots of individual painting time with personal assistance.

Contact: www.vanhasseltworkshops.com

INDIANA

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Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

KANSAS

Tom Lynch

9/14-9/17/15, **Manhattan**.

Contact: 630/851-2652

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MAINE

Acadia Workshop Center

6/1-6/5/15, Frank Francese, Watercolor.

6/29-7/2/15, Joyce Hicks, Watercolor.

7/6-7/10/15, Sterling Edwards, Watercolor.

7/20-7/24/15, Marsha Staiger, Acrylic Abstract.

8/3-8/7/15, Carol Frye, Watercolor and Gesso.

8/17-8/21/15, Susan Tobey White,

Golden Acrylics.

9/7-9/11/15, Catherine Hillis, Watercolor.

Sign up early - some workshops are already filling!

Contact: 207/460-4119

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www.acadiaworkshopcenter.com

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Contact: Evelyn at artist@evelyndunphy.com

to register. Information on all workshops may

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7/13-7/17/15, **Belfast**. Three or five days

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Contact: www.vanhasseltworkshops.com

MARYLAND

Tom Lynch

9/25-9/28/15, **Easton**.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Eric Wiegardt, AWS-DF, NWS

10/12-10/16/15, **St. Michaels**.

Composition: Creating an Area of Dominance.

Contact: 410/598-5548

www.stmichaelsartleague.org or

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Jan Sitts

6/15-6/19/15, **Gloucester**.

Northeast Workshop Retreats.

Contact: Kat Masella

info@northeastartworkshops.com

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John Cosby	Sept 28-Oct 2, 2015

- Studio Workshops -

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Liz Kenyon	May 31-Jun 6, 2015
Karen Rosasco	Jun 14-20, 2015
Paul Leveille	Jun 21-27, 2015
David Daniels	Jun 28-Jul 4, 2015
Susan Ogilvie	Jul 5-11, 2015
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Mary Whyte -----	June 8-15
<i>Bend, Oregon</i>	
Frank Eber -----	July 13-17
Richard McKinley	July 20-24
Aimee Erickson ---	July 27-31
Birgit O'Connor --	Aug 3-7
Karlyn Holman ---	Aug 10-14
Nicholas Simmons	Aug 17-21
<i>Salt Lake City</i>	
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David Taylor-----	Sept 14-18
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www.nmwatercolorssociety.org

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3/15-3/21/15, Leah Lopez.

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5/3-5/9/15, Lorenzo Chavez.

5/14-5/17/15, Barbara Nechis.

5/17-5/23/15, Patti Mollica.

5/28-5/31/15, Paul George.

5/31-6/6/15, Liz Kenyon.

6/14-6/20/15, Karen Rosasco.

6/21-6/27/15, Paul Leveille.

6/28-7/4/15, David Daniels.

7/5-7/11/15, Susan Ogilvie.

7/12-7/18/15, Frank Francese.

7/19-7/25/15, Alvaro Castagnet.

7/26-8/1/15, Gerald Brommer.

8/2-8/8/15, Kim English.

8/9-8/15/15, Tony van Hasselt.

9/6-9/12/15, Self-Guided Retreat.

9/13-9/19/15, Henry Yan.

9/20-9/26/15, David Taylor.

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2/27-3/1/15, Virginia Urani, Get Your Feet Wet with Watercolor. \$334.

Contact: John C. Campbell Folk School, Brasstown, NC, 800-FOLK-SCH or

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3/11-3/15/15, Grifton. This is a five-day watercolor workshop for all skill levels.

Contact: Judy Dye, 252/939-6121

jadye@embarqmail.com

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Kathleen Conover, Tom Fong, Frank Francese,

Joan Fullerton, Dale Laitinen, Carrie Lhotka,

Jeannie McGuire, and Thomas Owen.

Contact: Robbie Laird, 530/259-2100

www.KanugaWatermediaWorkshops.com

Robbie Laird

4/11-4/16/15, Hendersonville. Kanuga

Watermedia Workshops, Mentor or Muse.

Contact: Robbie Laird, 530/259-2100

robbie@robbielaird.com or

www.RobbieLaird.com

OHIO

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3/23-3/27/15, Dayton. Western Ohio

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Contact: Betty Derrer, derrer8@msn.com

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8/3-8/7/15, Bend. Birgit O'Connor,

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All Levels Welcome.

8/10-8/14/15, Bend. Karlyn Holman,

Watercolor and Mixed Media - Studio. \$655.

All Levels Welcome.

8/17-8/21/15, Bend. Nicholas Simmons,

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9/14-9/18/15, Oregon Coast, Depoe Bay.

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Eric Wiegardt, AWS-DF, NWS

4/28-5/1/15, Springfield.

Composition: Creating an Area of Dominance.

Contact: 541/726-8595

www.emeraldartcenter.org or

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SOUTH CAROLINA

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1/12-1/16/15, North Myrtle Beach. This is a five day watercolor workshop for all skill levels.

Contact: Diane Edwards, 828/697-1333

sterling@sterlingedwards.com

Springmaid Beach Watermedia Workshops

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Liz Kenyon (Pastels), Skip Lawrence, Mark

Mehaffey, Judy Morris, Ted Nuttall, Birgit

O'Connor, Alex Powers, and Eric Wiegardt.

11/1-11/21/15, Myrtle Beach. Don Andrews,

Linda Baker, Carole Barnes, Gerald Brommer,

Carrie Brown, Betty Carr, Kathleen Conover,

Matthew Daub, Frank Francese, Ken Goldman,

Dale Laitinen, Skip Lawrence, Jeannie

McGuire, Ted Nuttall, Alex Powers, Janet

Rogers and John Salminen.

Contact: 843/315-7150 or 866/890-5647

ArtistInfo@SpringmaidWatermedia.com or

www.SpringmaidWatermedia.com

Eric Wiegardt, AWS-DF, NWS

3/15-3/21/15, Myrtle Beach.

Composition: Creating an Area of Dominance.

Contact: 843/315-7150

www.springmaidwatermedia.com or

www.ericwiegardt.com

TENNESSEE

Tom Lynch

5/4-5/8/15, Trenton.

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4/14-4/16/15, 9 to 4: Steve Rogers "Painting
Color And Light." Church of Reconciliation,
8900 Starcrest Blvd, San Antonio. \$350 TWS
Members. \$400 Non-Members. \$100 Deposit.
Contact: Betsy Moritz

twsworkshops@gmail.com or visit
www.texaswatercolorssociety.org

Eric Wiegardt, AWS-DF, NWS

3/9-3/13/15, Houston. Secrets of Painting Loose.
Contact: 713/942-9966

www.watercolorhouston.org or

www.ericwiegardt.com

10/5-10/8/15, Austin. Secrets of Painting Loose.

Contact: 512/659-1281

www.watercolorwatercolor.org or

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VERMONT

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Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Eric Wiegardt, AWS-DF, NWS

7/6-7/10/15, Landgrove.

Composition: Creating an Area of Dominance.

Contact: 802/824-6673

www.landgroveinn.com or

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VIRGINIA

Tom Lynch

6/11-6/14/15, Floyd.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

WASHINGTON

Tom Lynch

3/27-3/29/15, Spokane.

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Book discounted rooms now at the Crowne
Plaza-Seattle. Visit www.nwws.org for more info.

7/6-7/11/15, Alvaro Castagnet. Celebrate 75
years of the Northwest Watercolor Society in
Seattle with international juror and plein air

painter, Alvaro Castagnet. Meet daily at the
Crowne Plaza-Seattle before heading out to a
fascinating location that will be the inspiration
of the day. Sign up at www.nwws.org.

7/6-7/11/15, Judy Morris. Celebrate 75 years of
the Northwest Watercolor Society in Seattle with
international award winning artist and juror Judy
Morris. Go on a journey with her and discover

the uniqueness of the ordinary. Week-long
workshop held at the Crowne Plaza-Seattle.
Space is limited. Sign up at www.nwws.org.

Jan Sitts
8/11-8/14/15, Coupeville.

Texture/Color/Feeling. Abstraction.

Pacific Northwest School of Art.

Contact: Lisa, 360/678-3396

Eric Wiegardt, AWS-DF, NWS

5/13-5/15/15, Long Beach. Getting Started.

Contact: 360/665-5976

watercolors@ericwiegardt.com or

www.ericwiegardt.com

6/8-6/12/15, Long Beach.

Secrets of Painting Loose.

Contact: 360/665-5976

watercolors@ericwiegardt.com or

www.ericwiegardt.com

8/10-8/14/15, Long Beach. Plein Air Workshop.

Contact: 360/665-5976

watercolors@ericwiegardt.com or

www.ericwiegardt.com

11/5-11/9/15, Stanwood.

Secrets of Painting Loose.

Contact: 360/629-2787

www.stanwoodcamanoarts.com or

www.ericwiegardt.com

11/16-11/20/15, Long Beach.

Composition: Creating an Area of Dominance.

Contact: 360/665-5976

watercolors@ericwiegardt.com or

www.ericwiegardt.com

WISCONSIN

Tom Lynch

7/6-7/9/15, Lac du Flambeau.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Madeline Island School of the Arts

6/1-6/5/15, Suz Galloway, Studio.

6/1-6/5/15, Jeannie McGuire, Studio.

6/15-6/19/15, Tom Jones, Plein Air.

7/6-7/10/15, Joe Paquet, Plein Air.

7/27-7/31/15, Kim English, Plein Air.

8/10-8/14/15, Andy Evansen, Plein Air.

8/17-8/21/15, Kami Mendlik, Plein Air.

8/17-8/21/15, Kathie George, Studio.

8/31-9/4/15, Marc Hanson, Plein Air.

9/14-9/18/15, Fábio Cembranelli, Studio.

9/21-9/25/15, Joseph Zbukvic, Plein Air.

9/28-10/2/15, John Cosby, Plein Air.

Contact: 715/747-2054

www.madelineschool.com

Jan Sitts

8/24-8/27/15, Lac du Flambeau.

Texture/Color/Feeling.

Dillman's Art Workshop Retreats.

Contact: Sue, 715/588-3143

Eric Wiegardt, AWS-DF, NWS

6/22-6/26/15, Door County.

Composition: Creating an Area of Dominance.

Contact: 920/868-3455

www.PeninsulaSchoolofArt.com or

www.ericwiegardt.com

WYOMING

Jaimie Cordero

6/17-6/20/15, Casper. Layering Color for
Translucent Light & Shadow. 4-Day Watercolor
Workshop. Casper Artists Guild.

Contact: Michelle Myers, 510/566-1026

shellyflower1958@gmail.com or

www.casperartguild.org/classes--workshops.html

For questions regard workshop contents,

contact Jaimie at 786/303-5293 or email

WDJaimieC@aol.com

International

ENGLAND

Flying Colors Art Workshops

7/18-7/28/15, Cornwall. Joyce Hicks

Medium: W/C. Plein Air/Studio Landscape.

All levels of instruction. Class Size: 20.

Contact: Johanna Morrell, 858/518-0949

FlyingColorsArt@me.com or

www.FlyingColorsArt.com

FRANCE

Flying Colors Art Workshops

6/9-6/19/15, Avignon. Mel Stabin. Medium:

W/C. Plein Air Landscape. All levels of

instruction. Class Size: 20.

Contact: Johanna Morrell, 858/518-0949

FlyingColorsArt@me.com or

www.FlyingColorsArt.com

Tom Lynch

4/23-5/3/15, Paris/Seine River Cruise.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

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February 20 – 21	Atlanta, GA
February 24 – 27	Mt. Dora, FL
March 16 – 20	Santa Rosa/Rohnert Park, CA
March 27 – 29	Spokane, WA
April 13 – 17	St. Louis, MO
April 23 – May 3	Paris/Seine River Cruise, France
May 4 – 8	Trenton, TN
May 29 – 31	Red Bank, NJ
June 11 – 14	Floyd, VA
July 6 – 9	Lac du Flambeau, WI
July 22 – 24	Burlington, VT
August 20 – 23	Carmel, IN
September 14 – 17	Manhattan, KS
September 25 – 28	Easton, MD
October 26 – 29	Sedona, AZ

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7/22-8/1/15, Limoux, in southern France.

Nina Weiss - Workshop focuses on landscape painting and drawing. Individual and group instruction, all painting mediums and levels welcome.

9/1-9/15/15, Limoux, in southern France.

Art Adventures - Two week workshop on plein-air watercolor painting with seasoned instructors, Susie Cowan & Lee Baughman.

9/16-9/26/15, Limoux, in southern France.

Julie Houck - 10 days of plein air landscape painting in the Languedoc region. Emphasis on color and light in the landscape, clouds and skies. All levels welcome.

Contact: www.montfaucontours.com or via email info@montfaucontours.com

Tony van Hasselt, A.W.S.

6/13-6/24/15, **Provence**. A plein air watercolor and sketchbook journaling workshop. Stay and paint in medieval Vaison la Romaine. Visit nearby villages. Lots of painting time and assistance. 3 and 4 star hotels, most meals. Contact: www.vanhasseltworkshops.com

IRELAND

Evelyn Dunphy

5/30-6/6/15, **Anam Cara**. On the beautiful unspoiled Beara Peninsula. Plein air and studio work; plus an evening with an Irish story teller, traditional music and a tour of the peninsula.

Contact: Evelyn at artist@evelyndunphy.com to register. Information on all workshops may be found at www.evelyndunphy.com

ITALY

Art In The Mountains

5/16-5/23/15, **Venice**. Mary Whyte, In the Footsteps of Sargent. Beginning to Advanced Watercolor. Cost \$3,495 for painters and \$3,095 for travel enthusiasts.

Contact: Tracy Culbertson, 503/930-4572

info@artinthemountains.com or

www.artinthemountains.com

Flying Colors Art Workshops

9/14-9/24/15, **Venice**. Don Andrews. Medium: W/C. Plein Air/Studio. All levels of instruction. Class Size: 20.

Contact: Johanna Morrell, 858/518-0949

FlyingColorsArt@me.com or

www.FlyingColorsArt.com

The Watermill at Posara

Unique painting workshops with renowned international tutors at a beautifully restored 17th Century watermill. Seven days, six nights full-board accommodation. Painting in stunning locations, excursion to Lucca or the Cinque Terre. The cost of the holiday workshop includes tuition, accommodation (including all linen and towels), pre-dinner aperitifs, all meals (including dinners with wine at charming local restaurants) and all local transportation (including transfers to Pisa airport and an excursion by train to Lucca or the Cinque Terre). You get to Pisa, Italy; we do the rest!

The 2015 painting tutors at the watermill are:

5/9-5/16/15, Watercolours with Doranne Alden (from Malta).

5/16-5/23/15, Watercolours, pastels, collage and mixed media plus acrylic with Sue Ford (from UK).

5/30-6/6/15, Watercolours, oils, pastels or other media with Kevin Scully (from UK).

6/6-6/13/15, Watercolours with Sarah Yeoman (from USA).

6/13-6/20/15, Watercolours with Trevor Lingard (from UK).

6/20-6/27/15, Watercolours with Sandra Strohshchein (from USA).

6/24-7/4/15, Creating your own watercolour journal (10 days) with Leslie Fehling (from USA).

7/4-7/11/15, 'Fast and loose' sketching for an illustrated travel journal with Rhoda Draws (from USA).

8/15-8/22/15, Watercolours with Trevor Lingard (from UK).

8/22-8/29/15, Oils, pastels, watercolours etc. with Laraine Simpson (from UK).

8/29-9/5/15, Watercolour and drawing (also gouache, oils, pastels and acrylics) with Mike Willdrige (from UK).

9/5-9/12/15, Watercolour and drawing (also gouache, oils, pastels and acrylics) with Mike Willdrige (from UK).

9/26-10/3/15, Watercolours (and acrylics and oils) with Charles Sluga (from Australia).

9/30-10/10/15, A unique 10-day watercolour painting holiday with Keiko Tanabe (from USA).

10/10-10/17/15, Watercolours and pastels with Anne Kerr (from UK).

Contact: Bill or Lois on info@watermill.net or phone +39 366 488 2587. More details at www.watermill.net/painting-holidays

JAPAN

Flying Colors Art Workshops

4/7-4/17/15, **Kyoto**. Keiko Tanabe. Medium:

W/C. Plein Air Landscape. All levels of

instruction. Class Size: 20.

Contact: Johanna Morrell, 858/518-0949

FlyingColorsArt@me.com or

www.FlyingColorsArt.com

MEXICO

Sterling Edwards

2/21-2/28/15, **Casa de la Artistas, near**

Puerto Vallarta. This is a great location for a watercolor workshop and a time to relax and be spoiled. All skill levels are invited.

Contact: Bob Masla, 413/625-8382

www.ArtWorkshopVacations.com

Flying Colors Art Workshops

1/18-1/24/15, **Playa del Carmen**. Frank Webb.

Medium: W/C. Plein Air/Studio Landscape.

All levels of instruction. Class Size: 20.

2/15-2/21/15, **Puerto Vallarta**.

Donna Zagotta. Medium: W/C. People and

places. All levels of instruction. Class Size: 20.

3/8-3/14/15, **San Miguel de Allende**. Robert

Burridge. Medium: Acrylic. Studio. All levels of instruction. Class Size: 20.

3/22-3/28/15, **San Miguel de Allende**.

Mel Stabin. Medium: W/C. Plein Air Landscape.

All levels of instruction. Class Size: 20.

Contact: Johanna Morrell, 858/518-0949

FlyingColorsArt@me.com or

www.FlyingColorsArt.com

Tom Lynch

1/31-2/7/15, **Puerto Vallarta**.

Contact: 630/851-2652

Tomlynch@msn.com or www.TomLynch.com

Tony van Hasselt, A.W.S.

2/14-2/21/15, **Boca de Tomatlan**. Escape the winter blah's to join this annual watercolor workshop in a sunny fishing village near Puerto Vallarta. Paint and create a sketchbook

journal at selected sites nearby. Daily demonstrations, lots of painting time and assistance. Virtually all inclusive price plus early registration discounts, for those joining before Oct. 31.

Contact: www.vanhasseltworkshops.com

PORTUGAL

Eric Wiegardt, AWS-DF, NWS

9/12-9/26/15, **Nazare**.

Portugal Plein Air Workshop.

Contact: 360/665-5976

watercolors@ericwiegardt.com or

www.ericwiegardt.com

SPAIN

Evelyn Dunphy

9/23-9/30/15, **Costa Brava**. Where the mountains meet the sea, is the setting of this exciting painting tour. Craggy cliffs, sandy coves, pristine beaches and inland, the fascinating, ancient history all wait to be painted and experienced. Read all about the workshop at www.frenchescapade.com

Contact: Jackie Grandchamps
contact@frenchescapade.com

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—Doménico Cieri Estrada

I'm drawn to buildings and machinery featuring a chaotic aura that comes with age. The patterns and colors of large, decaying structures and equipment from a forgotten past have a character I don't quite understand, but find compelling.

I'm especially fascinated by the abandoned copper mines on the Keweenaw Peninsula in the Upper Peninsula of Michigan, often referred to as Copper Country. No. 3, Shaft House Stairs is a painting of one of those mines. I used to use opaque color and computer work to get the composition I wanted, but now use only pure transparent watercolor. The composition depicts my inner conflict of wanting to see what past secrets are hidden inside the mine, while contemplating the reality of climbing the treacherous steps of an obviously dangerous structure to reach them. 📌

No. 3, Shaft House Stairs (watercolor on paper, 30x22)

Follow along as Peter Jablokow demonstrates how he balances artistic precision and chaos on [page 12](#).

A detailed acrylic painting of a woman with long dark hair, wearing round purple sunglasses and a teal tank top. She has extensive, colorful tattoos on her arms, including a large one on her right arm depicting a woman and a man. She is holding a small black and white Chihuahua dog. The background is a textured wall with yellow and orange graffiti. The text 'acrylicworks 3 celebrating texture' is in the top left.

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